Conditions to be Met by Traveling Companies

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

MARCH 10, 1917 PRICE TEN CENTS

WALTER E. GREENE

Sherrill on Independent Picture Progression

THIS WEEK'S MIRROR COVER

It is twelve years since Walter E. Greene, the subject of this week's cover, abandoned the tea and coffee business in favor of motion pictures, and during those years he has advanced through positions of increasing responsibility to the presidency of the Artcraft Pictures Corporation.

Those who know Mr. Greene—and his career bears out the conclusion—have found him to be a man of strong individuality, with an exceptional combination of business acumen and artistic perception. His judgment of pictures and the qualities that appeal has been proven sound, whereas experience has taught him successful methods of production and distribution—methods that are being applied to the affairs of the Artcraft Corporation.

He holds that no concern, building for the future as well as immediate prosperity, can afford to release any picture that does not fulfill the reasonable demands of an exhibitor and his public. Where there is any question about the merit of a production it is discarded, even at the sacrifice of immediate gain. On this principle, Mr. Greene has constructed the Artcraft policy.

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII — NEW YORK, SATURDAY, MARCH 10, 1917 — No. 1994

"PARLOR COMEDY" FINDS AN UNCERTAIN WELCOME

But Road Audiences Are Still Prepared to Patronize Productions Presented on a Lavish Scale, Is Opinion of Manager After Two Years of Traveling —Pictures Called Beneficial

Ominous reports continue to trickle into the unprecedentedly prosperous Rialto that all is not well with the theater in the towns and cities of America; that outside of New York, Chicago, Boston and one or two other large cities, the business of catering to the theatrical amusement of the people is not meeting with any genuine success, except in those instances in which musical productions are the attractions; that, in fact, people believing that they had not been receiving New York value for their money, so far as the so-called legitimate productions are concerned, coupled with unusual thrift, occasioned by the fear of a financial reaction after the war, were giving almost their entire amusement patronage to the motion pictures.

Perhaps no man in New York is better qualified to talk of the general theatrical conditions of the country than Will A. Page, who for the past two years has piloted "Experience" on tours to the Pacific Coast, through the South, Middle West and North. His attraction has played not only the big cities but those towns in which a New York production seldom penetrates, and he has observed the theatrical business as it has affected the enterprises of managers other than those he has represented. Thus it is that he is in a position to speak somewhat authoritatively upon conditions on the "road."

And, whereas, other theatrical men are inclined to be disturbed over business outside of three or four of the big cities, Mr. Page is glowingly optimistic. He points with pardonable pride to the remarkable success achieved by "Experience" during the past two years, and adds that a good attraction, in accordance with the familiar tradition, will continue to find a welcome on tour as well as in New York.

"Profitable business in the country depends upon such a variety of conditions," he said, "that it is difficult to generalize, but I have found that if you have a meritorious attraction to start with, and present it with a full appreciation of its advertising possibilities, your ledgers will show a good balance on the credit side, no matter in what section of the country you are playing, be it West, North, South or East.

"True, musical productions have prospered on the road more than any other class of theatrical attraction; due, undoubtedly, to the fact that the films can offer no successful competition; nevertheless, there have been many dramas and comedies which have also recorded substantial success. These, in the main, have either been identified with some prominent star, or else have been associated in the public mind with a large and expensive production."

Mr. Page declared that the favorable attitude of the public toward amusements representing a vast outlay of money—an attitude developed and carefully fostered by P. T. Barnum, was in a large way responsible for the success of any theatrical enterprise sharing the nature of a spectacle.

"That is one reason why musical productions are so popular, and it accounts partly for the continued success of 'Experience' on tour. When people are informed in advance that there are eighty-two people in the cast of this play, that it has a dozen scenes, they naturally feel that they are going to see their money's worth. On the other hand, let a so-called 'parlor' comedy come their way, carrying one set of scenery, and a cast of five or six persons, and in spite of the possible stamp of 'great New York success' upon it, they will often complain that they are being cheated. Particularly is this cry heard if the play is advertised as having the original New York cast, but which, upon presentation, as is obvious to even the least discriminating, is decidedly inferior and unmetropolitan in cast.

"I have known," he went on, "of managers sending out companies in a New York success, in which the salary list amounted to but $500 or $600 a week, whereas in New York it may have totaled $2,000. Such discrepancy in salary, of course, is reflected in the artistry of the performers, but the prices at the box-office, however, remain the same. On the face of such obvious humbug playgoers cannot be blamed for taking extra precautions before patronizing theatrical enterprises. News of an unmeritorious production quickly travels on and it is not long before it begins to hoist distress signals.

"My firm, Messrs. Comstock, Gest and Elliott, have sent out three companies in 'Experience' this season. The organizations were carefully selected with a view to making them equal in the ability possessed by their leading players. As a result, phenomenal business has attended the seasons of all three companies. One company played twenty-two weeks in Philadelphia—a record run for that city. Even the South, which in the theatrical business is traditionally poverty-stricken, responded with capacity audiences to the company which played its leading cities. The enormous financial returns of this play have brought exceedingly tidy fortunes to its author and its producers, and made possible the production of 'The Wanderer' this Winter."

"What effect have pictures had upon the general theatrical business?" was asked.

"They have proved beneficial, because they have encouraged theatergoing and made necessary a better grade of plays. Since the advent of photoplays, conventional melodramas, with their fearfully exaggerated heroes and villains, are no longer possible."

Mr. Page said that California is the only section of the country in which consistently bad theatrical business prevails, and that this was due to the fact that California had not recovered from the reactions which followed the San Francisco earthquake and the Panama-Pacific Exposition.

"There have been but few Eastern theatrical attractions, notably the Winter Garden productions, which have really done exceptional business, on the Pacific Coast in the last few years. As for the rest of the country the old philosophy that a good play always succeeds, still possesses all its former significance."

L. R. R.

"OH, BOY!" IN LEAD

Other Changes Among Best Sellers at Ticket Brokers

Again last week the list of six best sellers in amount of seats sold at the various theater ticket brokers underwent a radical change. "Oh, Boy!" took the lead from "A Successful Calamity," which is second; George Arliss in "The Professor's Love Story," a newcomer, assumed third place; "The Wanderer" dropped back to fourth in order, and it is followed by "Pals First," another new play, and "Turn to the Right."

"The Century Girl," which, headed the list from the time of its opening until last week, when it fell into third place, is now off the list altogether. A possible reason for this is that the entire theater ticket brokers' clientele has been accommodated.

FOR BANDBOX PLAYS

Joseph Urban and Richard Ordinsky in New Producing Alliance

An artistic alliance that promises much, brings Joseph Urban and Richard Ordinsky together for the production of plays at the Bandbox Theater. According to reliable information given THE MIRROR, the famous scenic artist and the producer who recently returned from California, are preparing a series of productions in which new Russian plays will figure promiently.

FARCE FOR MAY IRWIN

According to a southern newspaper May Irwin has accepted a three-act farce tentatively named "Love, Honor and Obey," which was written in collaboration by Roy Octavus Cohen and Dan Rubin, a reporter.

FAVERSHAM IS READY TO BUILD

New York Playhouse May Be Completed by Next Season

BOSTON (*Special*).—Plans for the new theater which William Faversham will build in New York are developing rapidly, according to advices from the actor-producer, who is playing an engagement at the Plymouth Theater in Shaw's "Getting Married." It is expected that the new playhouse will be ready by next Christmas. While the site has not as yet been selected, several possible situations are under consideration, and plans for the building itself are well under way.

Mr. Faversham's repertory at his theater, it is reported, will be varied. He is contemplating a season of at least fifteen weeks a year in new plays and revivals of old comedies and dramas. Then, every Spring he will present a Shakespearean festival, in which he will play the leading roles. The actor-producer also plans to make a short tour each year, appearing only in the large cities. The route of this tour will be changed every year. His present tour in "Getting Married" will extend to the first of June. In the Autumn he expects to take the Shaw comedy on the road for a six weeks' season until the theater is ready.

In an interview, which appeared in THE MIRROR several months ago, Mr. Faversham said that to own and direct his own theater in New York, would be the realization of a long-cherished dream. He declared at that time that he had several definite ideas of play-producing which he desired to work out unhampered and at his own leisure, and that only a theater of his own would permit of this freedom.

Since Mr. Faversham became a producer on his own account, he has made several notable presentations, including "Herod," by the late Stephen Phillips; Edward Knoblauch's "The Faun"; "Julius Caesar" and "Othello," in which he played respectively the parts of Anthony and Iago; "The 'Hawk" and, lastly, "Getting Married."

AMES'S PLANS INDEFINITE

Winthrop Ames's production of "The Morris Dance" terminated its engagement at the Little Theater on March 3 and the company disbanded. The producer's plans for his tiny playhouse on Forty-fourth street are indefinite, as he has not decided whether to keep the theater dark until next fall or to stage another play. He will take a trip to Florida shortly for a month's rest and on his return will formulate plans for the coming months.

STRAUS OPERETTA AGAIN

"The Beautiful Unknown," the Oscar Straus operetta, will reopen at Wilmington, Delaware, on March 15, playing three days there, and then go to the Adelphi Theater, Philadelphia, where it will begin an engagement on March 19.

AS WE WERE SAYING—

By Mademoiselle Manhattan

I CORDIALLY commend to the consideration of dramatists and actors, with an accent on Ernest Truex, the stories just started in *Everybody's Magazine*, in which the schoolboy, as that fabled monster exists in New York, comes into his own.

The name of the author of this series, the first of which appears in this month's issue, escapes me; but for the flesh and blood boy, the boy of warts and freckles and unkempt hair, of mingled craft and candor, of a wondrous gift of guile overspreading his fine young conscience, he certainly holds a strong brief.

Not since Myra Kelley dug deep into the same fallow field has the real case of the citizen of the future New York been so finely stated. And if you like regular boys—and, of course, you do if you are a regular human—I take pleasure in directing your attention to young Kelly and his associates.

I feel quite like a book review column this morning, inasmuch as I find myself quite unable to keep the current *Everybody's* out of my conversation.

Isaac Marcossen, who has endeared himself to the dramatic profession by his feeling memorial to the late Charles Frohman, contributes to its pages a fine summing up of the characteristics which make my splendid friend General Leonard Wood, a magnificently American type of citizen and soldier. And in a sense General Wood belongs to our profession, too, since he has contributed to the nation a young son, Leonard Wood, Jr., who besides being a capital sort of young human, promises to become a dramatist of unusual virility and grip.

At last New York has had a chance to hear Galli-Curci, the phenomenal coloratura soprano who has set all Chicago by the ears, as Campanini's sensational lyric "find."

Galli-Curci made a quite unintentional debut at the Hippodrome last Wednesday evening, when she joined in the singing of "The Star Spangled Banner" when the audience rose to take up the national anthem as the orchestra started to play the stirring air.

As Galli-Curci's clear, sweet notes, like a ripple of warm, gold melody soared above the voices of the audience, with a simultaneous recognition of the presence of a great singer, everybody else ceased to warble, and the patrons of Mr. Dillingham's big house listened spellbound to a voice as rich and luscious as tradition declares Adeline Patti's to have been in its halcyon days.

The conductor of the orchestra turned to face the soloist, and the house applauded her with a vim that made a Caruso encore at the Metropolitan sound like a mere rustling of programs.

I was privileged to attend a final dress rehearsal of the Cohan and Harris production of "The Willow Tree," a few nights ago, and had rather the better of the rest of you who were obliged to wait until last evening to see Fay Bainter confirm, at the opening performance of the new Benrimo play, the fine impression she made earlier in the season in the chief role in "Arms and the Girl."

I am always happy to hail a newcomer of promise to the ranks of young actresses, and Miss Bainter, Jeanne Eagles, and Lynne Fontaine, who have contributed hits to the present season, are certainly a trio one may be glad to watch with a fine certainty that when their wings are fledged for higher flights, we shall be able to say: "I told you so."

Lynne Fontaine's appearance with Laurette Taylor, by the way, is not her American debut. She acted here, without evoking special comment, with Weedon Grossmith in "Mr. Preedy and the Countess," some seasons ago.

Elita Proctor Otis, who has had the world at her feet in her day, and has seen it slip away and leave her quite alone, is slowly winning a painful way back to health after almost two years of excruciating agony caused by an attack of neuritis that gripped her entire system.

At present Miss Otis is barely able to use one hand for such light employment as typewriting a few words daily. She is unable to move or step foot on the floor and except for the little typewriter given her by Avery Hopwood, she would be as entirely shut off from the outside world as a complete paralytic.

Not a word of complaint do Miss Otis's friends hear from her, although she has no income except such as she derives from commissions from sales of typewriters to her theatrical friends.

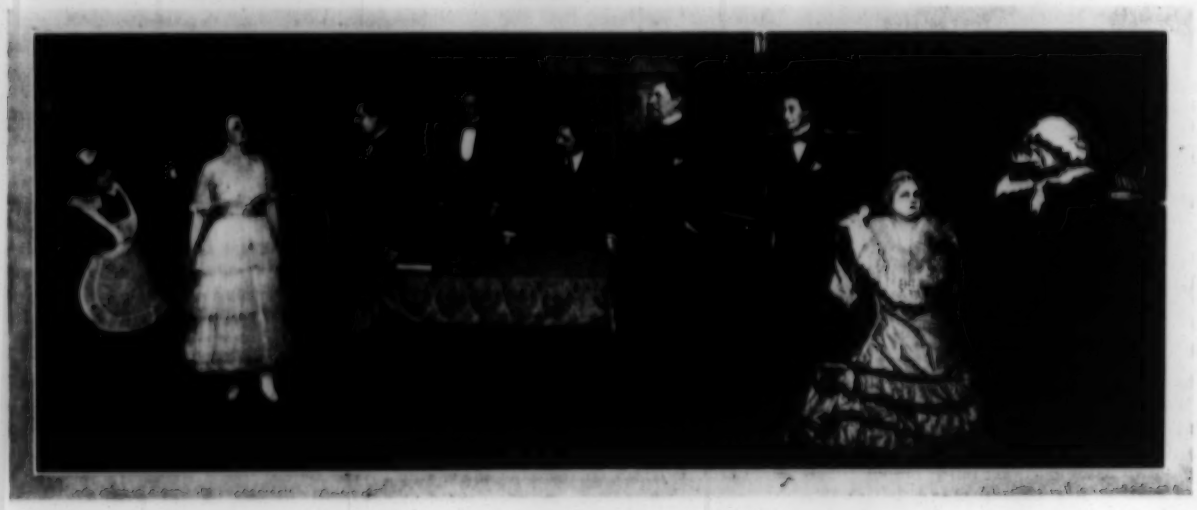
A suggestion in another department of this paper a few weeks ago evidently struck a responsive chord in the popular bosom since I have heard favorable comment upon it from very many prominent people.

The suggestion was to the effect that the time for a revival of Gilbert and Sullivan masterpieces is certainly ripe, since public taste and appetite for high-class musical pieces is whetted to the point of super-avid interest, it appears.

From a man who has made a fortune in light opera, I listened, a few minutes ago to a list of artists available for such a revival, and I am sure you will agree with me that no difficulty would confront a man in arranging "all-star casts" of a quality unapproached in other years. Just listen to a few of the names: Eleanor Painter, Christie MacDonald, Josephine Jacoby (shall you ever forget Madame Jacoby's Buttercup?) Bessie Abbott, Marie Tempest, Ethel Jackson, Mabel Wilbur, Jeff de Angelis, De Wolf Hopper, Digby Bell, Lillian Russell, Carl Gantvoort, Arthur Aldrich, Wm. Danforth, Ida Brooks Hunt, and others, and others, until the list would make your head spin.

Pitts Sanborn who writes saucy things about music in the *Globe* has written a book which he says is naughtier than Walter Kingsley's column in *Town Topics*. "La Vie de-something-or-other" is the title of Mr. Sanborn's masterpiece, and it is published by the Brentanos, so if the doctor has ordered polite fiction, you may now find the prescription all put up at Twenty-sixth Street and Fifth Avenue.

Little Vera Bloom, the young daughter of Sol and Evelyn Bloom who probably have more friends in the profession than any other couple in New York, has developed a very marked and brilliant talent for musical composition, and is turning out some fascinating and highly original songs these days, which her proud father is publishing. I hear that little Miss Bloom is as clever in business as in counterpoint and harmony, and that she drives the best possible bargains as to royalties with the author of her being. Rennold Wolf, who knows a good lyric when he hears one, is anxious, so he tells me, to write a libretto with Miss Bloom in charge of the music, as his next musical comedy offering, so I expect we shall see a regular score by the youngest of composers before long.



Waite, N. Y.

TOP: MERMAIDS AT THE HIPPODROME. LOWER: JOHN CRAIG, MARY YOUNG AND OTHERS IN "STRANGER THAN FICTION," AT THE GARRICK.

SUNDAY PLAY UPHELD

Court Decision Is in Favor of Neighborhood Playhouse

The ruling handed down by Magistrate Breen in West Farms Court on March 2, may prove of importance to the theatrical world in general. The judge dismissed the complaint of a First District detective charging the treasurer of the Neighborhood Playhouse with violating the Sunday law in selling tickets for a performance on Jan. 21, saying that it did not appear directly or indirectly that the repose or religious liberty of the community in which the exhibition was given was in any way interrupted. Nor does it appear, he says, that any person or persons individually or collectively residing in the neighborhood made the slightest protest or complaint.

Another reason for the decision was that the dramatic pupils at the Playhouse are employed during the day in various avocations, and at night study at the Henry Street Settlement House, which manages the theater, and none of them are paid for their efforts.

TO CHANGE PLAYS

Despite the continued drawing power of "The Harp of Life," at the Globe Theater, it is reported that Laurette Taylor, in acordance with her plans announced earlier in the season, will soon be seen in a new play. Either "The Wooing of Eve" or "Happiness" is likely to be the choice.

"EILEEN" HERE SOON

"Eileen," the new musical play, by Victor Herbert and Henry Blossom, will have its New York premier at the Shubert Theater, Mar. 19. It was produced on tour under the title of "Hearts of Erin."

DUNSANY—MAN AND ARTIST

New Figure in English Drama is Subject of Sympathetic Study —His Sudden Vogue in This Country

By Frank H. Brooks

The bravest are the tenderest,
The loving are the daring.

The caption is the title of a book by Edward Hale Bierstadt, from the press of Little, Brown and Company, Boston. In every way it is worth a place among your books. From cover to cover it is interesting, appealing. A year ago if one had mentioned Lord Dunsany in any coterie, some one would have asked, "Who is Lord Dunsany?" Today everybody who reads and thinks knows, not all, of course, but something about the man who, without any effort of his own, has come in and taken a chair and made himself most welcome.

This book tells us something about the plays Lord Dunsany has written; something of his philosophy; and here we have extracts from some of his letters to his friends—you know that good letter-writers are so few, pity 'tis. Appended are the casts of his plays which were first produced in London, Manchester, New York and a few smaller cities. You will be interested to know the dates of these productions, and of the people who played the parts therein. Here are illustrations which are illuminating—the word is used advisedly. Two of the pictures give us an insight to the personality of this new light. These pictures are not, to us, surprising, for from what we have read of this man's writings we had formed an idea of how he looks. Almost frail, the face is gentle; and that is his style of writing—gentle. It may interest you to know that Lord Dunsany writes with a quill. The book contains fascimiles of some of his writing. He has thus far escaped the aggravations of the type-machine.

We said that a year ago Lord Dunsany was almost unknown over here. What we should have said is that a year ago he was not known here as we know him today. Still, his dramatic career covers only eight years. That is but a span. His first published book was issued in 1905, but his first play, "The Glittering Gate," was not given until 1909. It was put on at the Abbey Theater, Dublin. "King Argimines and the Unknown Warriors" was given at the same theater in February, 1911, and the following June, "The Gods of the Mountain" went on at the Haymarket, London. Then came "The Golden Doom" at the Haymarket in November, 1912, after which it was played successfully in a number of Russian cities. It was later brought to this country by William A. Brady, who put it on at Buffalo, N. Y., where it failed. This was in 1912. The next production was "The Lost Silk Hat," at Manchester, England, in 1913. In 1914, as MIRROR readers may recall, "The Glittering Gate" was given at the Neighborhood Playhouse, in this city, and was followed by "A Night at an Inn" and "The Queen's Enemies," in 1916, at the same theater. This was the beginning of the Dunsany craze in New York.

A good deal has been written about Lord Dunsany's style. It is said that when he was a youth at Dunsany Castle he was never allowed to see or read a newspaper lest he become contaminated by the filth in the daily press. Fortunate for art that he did not live in some parts of this country. He adopted the style of the Bible. "I feared that I would never become a writer when I saw that other people did not use it," he once said. His first book was published at his own expense, and even the illustrator was paid by him. His dominant characteristic is his eagerness. It is seen in all he does. Even when at play he is alert. He is quite six feet two, rather slender, has fair hair, kindly eyes, and they say that he is the worst dressed man in Ireland. They also say he is proud, but it is not the hauteur of the snob. Well, he has a lot to be proud of.

He is an Imperialist in politics. At the beginning of the present war he was Captain in the Fifth Royal Inniskilling Fusiliers. He was in the Boer War. In the present struggle he was at Gallipoli. He returned from there to Dublin, where he was wounded in the riots. From all we have read and heard of this man he fits the picture which he made of another, Francis Ledwige, to wit: "Of pure poetry there are two kinds, that which mirrors the beauty of the world in which our bodies are, and that which builds the more mysterious kingdoms, where geography ends and fairyland begins, with gods and heroes at war, and the sirens singing still, and Alph going down to the darkness from Xanadau." That is Lord Dunsany.

It will interest all of us here to know that Lord Dunsany is fond of America. In a letter to a friend in this country he wrote, "I don't get many letters from America, and as it seems to be the most fertile soil upon which my work has fallen I should be glad to hear oftener from there." In another letter he wrote about the proper pronunciation here of his name. It seemed to amuse him that we should worry about that. And, after saying that it is something like Doon-sahny, he added: "Why the hell should it matter how my name is pronounced in America?" You will find the key of Lord Dunsany's character in some of the letters he wrote to his friends, and these make the handsome volume complete.

You will, unless it has been your fortune to have read of him before, be surprised to find that Lord Dunsany is a soldier bold, and we must tell you that the book before us is the first to be published about him. And when you have read it you will agree that

The bravest are the tenderest,
The loving are the daring.

FRANK CONROY,
Appearing in "Magic."

John Ellis, late with "Mile-a-Minute Kendall," has joined the company presenting "'Ception Shoals," replacing Dodson Mitchell.

White, N. Y.

JOHN FINDLAY, LEWIS STONE, MAUDE FULTON,
In Morosco's "The Brat," at the Harris Theater.

NEGRO PLAYS ACTED BY NEGROES

Works of Ridgely Torrance to Be Produced by Mrs. Hapgood—Edmond Jones the Director

Mrs. Emilie Hapgood, whose production of "Magic" at Maxine Elliott's Theater, is one of the most artistic dramatic achievements of the present season, has announced that she is planning another production, as stated in last week's MIRROR. The production is to be made in collaboration with Robert Edmond Jones. It will serve first of all to introduce America's master of stage-craft, whose decorations and costumes for Granville Barker, the Russian Ballet, and several of Arthur Hopkins's productions, have set a new standard for scenic art in this country, as a stage director as well as stage designer. Mr. Jones is about to follow in the footsteps of Max Rhinehart and direct the acting as well as design the scenery and costuming of this new production.

Furthermore, it seems, Mrs. Hapgood has discovered a new American dramatist, Ridgely Torrance. As a poet, who has published one or two volumes of verse, Mr. Torrance has won some recognition, but as a writer of one-act plays he is unknown to the public at large, although the Stage Society, of which Mrs. Hapgood is an active member, gave one of these plays at a special matinee.

All three of the plays about to be presented deal with the life of the American negro, and represent a side of the folklore of this country that has never been introduced upon the stage. It is Mr. Jones's plan to have negroes play the parts, thereby developing a medium of dramatic expression that is rich in possibility and as yet practically untouched.

The venture promises to be a significantly interesting one, and Mr. Jones himself is sufficient guarantee that it will be richly artistic.

LEW FIELDS DETERMINED

Although "Bosom Friends" Closed in Chicago, It Will Be Shown in New York

Lew Fields ended his engagement in "Bosom Friends" recently in Chicago, whereupon the company came to New York and disbanded. Mr. Fields states that the play will not be shelved permanently, as he is determined to give it a Broadway hearing. He is planning to present the piece for a short engagement, not over four weeks at the most, early this Spring, in some New York theater not yet determined upon.

During the tour of "Bosom Friends" all the newspaper reviews complimented Mr. Fields on his ability to play a legitimate character role and he will not be satisfied until he displays his acknowledged talent to skeptical New York.

SETTING FARCE TO MUSIC

A. H. Woods announces that he will produce this spring a musical comedy by Paul Potter, entitled "The Girl from the Trenches." The story is based upon "Le Billet de Logemont," a French farce, which ran for over one thousand performances when it was first produced in Paris fifteen years ago. It is said that the story lends itself readily to musical adaptation.

(C) Ira L. Hill.

MARION DAVIES,
Of the "Oh, Boy!" Company.

ESTABLISHED JANUARY 4, 1879

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8160-8161. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1889, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President. LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

LONDON CALLS FOR THE PLAY

LONDON has given Paris a lesson in the recent move to close the playhouses of the French capital four days in the week. The gloom is quite as dense along the Thames as it is on the Seine, but the Briton, although lacking the gayety which is a part of French nature, has called for joy to be unconfined so far as the theater is concerned. It is being done, and no one is the sufferer thereby. The Provinces are following in the steps of the old metropolis, and even Ireland, never backward when it comes to fun, is a steady patron of the histrionic.

The London *Telegraph* points out that soldiers are not only concerned—as THE MIRROR likewise said in a recent editorial—but civilians are equally in need of public amusements. We quote the *Telegraph* on this:

> "We are all warworn more or less in these times; and too many of us have learned by unpleasant experience that strain, unless it is occasionally relieved, leads on inevitably to breakdown. Active occupation commonly teaches the wisdom of relaxation, and only the wildest folly would represent those who seek it nowadays as idle and thoughtless pleasure hunters. All but an insignificant few have earned, and need, amusement of whatever sort best suits them."

We recall that when Paris was besieged by the Prussians, FRANCISQUE SARCEY wrote:

> "The theater is not a more unseemly pleasure in the circumstances of today than the perusal of a good book; and it is just in the darkest and saddest hours of his life that a man needs a diversion which will, for a little time at least, prevent him from brooding on his sufferings."

And we likewise recall that dramatic and musical entertainments in Paris at that hour were at their highest, albeit the patrons had more reason to complain of what they had to eat than have the citizens of New York's East Side—that is, more reason than the East Side thinks it has.

London is not only going to the theater for the pleasure which the play yields, but on certain days, as we learn, there are entertainments for the special benefit of the soldiery and their families.

FOR THIS RELIEF, THANKS

IT is another bomb under the BACONIAN crypt, but helps to lead away from a lot of things of which one is beginning to weary. Sir EDWARD MAUNDAY THOMPSON in his delving in the British Museum has pulled out of the recesses a bit of dramatic manuscript which he declares to be in SHAKESPEARE'S own handwriting. The find is not a part of any of SHAKESPEARE'S plays as we know them, but is an addition to "Sir Thomas More," a play by ANTHONY MAUNDAY. Sir EDWARD, having made a study of the six known signatures of SHAKESPEARE, is certain that they establish the fact that this discovery is in SHAKESPEARE'S handwriting. If Sir EDWARD is correct, and he is an acknowledged authority on everything connected with the Stratford genius, it would seem that SHAKESPEARE was a collaborateur, as well as a playwright for himself.

The manuscript has been in the British Museum for years, but no one ever discovered it until Sir EDWARD turned it over. Sir EDWARD has written a monograph of his find, which is published by the Oxford *Press*, illustrated by facsimile reproductions of the writing. Although, in the opinion of the best authorities, there is no doubt that SHAKESPEARE did live, that he did write plays, and that he did act, any discovery of anything he ever did will quicken the pulse of lovers of the drama the world over.

Another discovery of the week is that PERCY BYSSHE SHELLEY, who, had he been spared a while longer, would have, as many have asserted, crowded BYRON into the back row of the Poet's corner, had a brief strut on theatrical boards. The volume "Shelley in England" contains facts and letters from the SHELLEY-WHITTON papers, by ROGER INGPEN. MR. WHITTON, according to these facts, was the first to give the information to SHELLEY'S father, to whom he wrote:

> "It was mentioned to me yesterday that P. B. SHELLEY was exhibiting himself on the Windsor Stage in the character of SHAKESPEARE'S plays under the figured name of Cooks, and asks if Sir TIMOTHY would like him to do anything about the matter by communication with the principal of the company. WHITTON mentions the matter also in his diary, stating that he had had some conversation concerning it with SHELLEY'S solicitor."

It is refreshing in this uneasy era, when the multitude is standing between slaughter and hunger, to know that there are green fields beyond the crimson floods and shotted plains where one may get occasional surcease. And we pause and linger and inhale the incense.

ONLY A ROAD ACTRESS AND A CHORUS GIRL

WAR nurses and other nurses go prepared for their duties. They have been trained in advance. Verily, they have their reward. But when a woman, and she an ordinary actress, and a chorus girl contribute their cold cream and olive oil and such other articles as they use in making themselves attractive in their business for the relief of a plain man who is suddenly injured while in the performance of his duties, and the women, in addition, rip up their silk slumber garments and contribute the strings for bandages for the wounded, then such women are entitled to praise and place. The women who did this are MARGARET OWEN, the "Katinka" of a road company, and HAZEL LEE, "just a chorus girl." They were passengers on a train somewhere near Manitowoc, Wis., of which CHARLES LANGDON was the engineer. The crown sheet of his locomotive blew out and he was severely injured. He was carried to a coach on the rear end of the train. The "theater company" was on its way on that train. When the two women named heard of the accident they went to the victim and ministered unto him as stated.

Only a road actress and a chorus girl, suddenly responding to a mercy call, did their duty. Let it be understood, they did it by making a sacrifice, and that is the test.

HEARD ON THE RIALTO

We have no monopoly of slang titles for our theatrical productions. In London, at present, there are two musical revues which bear the names respectively of "Some" and "Hoop La."

Comes a report from Wilmington that the music of Oscar Straus's new operetta, "Boys Will Be Boys," is better than that of "The Chocolate Soldier." Maybe so, maybe so, but the expression "better than, etc.," has been abused by press agents until it no longer possesses any significance. Therefore, we must wait and see.

That there is often a comedy value in contrasts is proved by the fact that Alfred Noyes selects cavernous Carnegie Hall in which to read his poems while Messrs. Comstock, Gest and Elliott present a musical comedy, "Oh Boy," in the Princess which has a seating capacity of 299.

"The Willow Tree," to us, is a particularly fascinating title. If the play possesses one-quarter the charm of "The Yellow Jacket" we will, indeed, in the words of the reviewer, be "quite, quite mad" if we miss it.

Thomas A. Wise, who has doffed the capacious habiliments of Falstaff to appear as a ragged crook in "Pals First," seems to be our most persistent co-star. In recent years Mr. Wise has played many stellar roles but his name has usually been associated with one or more other stars on the program. With John Barrymore, Mr. Wise starred a few years ago in a comedy called "Uncle Sam." It did not thrive long and next we heard of the comedian he was appearing with Douglas Fairbanks in "The Gentleman from Mississippi." This season he has had stellar associations with Constance Collier and Isabel Irving in "The Merry Wives of Windsor," and now William Courtenay has become his stage partner in the crook play at the Fulton.

A chance! That elusive and coveted opportunity that only occurs once in so often on Broadway, and strangely to relate, generally has a golden result; came to a young woman of the chorus singing in "Have a Heart," at the Liberty. Louise Dresser suffered an accident during a recent performance and her understudy, Rosalie Mellette, who usually speaks but one line in the piece, stepped into the part, and showed that here was a girl with an abundance of talent coupled with personality and a voice that contained a winsome and appealing note, all in a role for which she was decidedly not the type. Managers have been complaining lately that there were not enough young women with talent to play ingenue parts. This may or may not be a suggestion.

Miss Melette is from the West, the real West—Oklahoma. She studied journalism in the University of Missouri and subsequently joined the staff of the Muskogee, Okla., *Phoenix*, and then the *Denver Post*. Twice before she almost had an opportunity to act right out all by herself. She was understudy for Adele Rowland in "Katinka" and one evening Miss Rowland failed to put in an appearance until just before Miss Mellette made her entrance. Then when "Have a Heart" was on tour the same disappointment occurred. The actress she was understudying arrived at the last moment.

AMERICAN OPERETTA AND ITS POSSIBILITIES

The Need Is for Intelligent Writers Who Take Their Work Seriously—Men of Talent Turning to Other Fields

BY CARL WILMORE

I ONCE asked a Harvard man—one who had completed Professor Baker's really admirable course in the drama—why he didn't try writing a libretto for a musical piece. My friend raised his brows, curled his upper lip, elevated his nose, and with a properly disgusted look replied:

"What—a libretto? For an operetta? Look here, Wilmore: I've been studying the drama, not vaudeville. I hope to write plays, not things like that. I couldn't get interested in such a thing; couldn't consider it for a minute."

This attitude is typical and characteristic. You will find it everywhere. "I couldn't write a book for the 'Follies'; I couldn't write such a thing," my friend went on. I said to him:

"I don't mean writing a book for the 'Follies.' I mean, try to write a book for a real operetta." Well, to tell the sad truth, my friend couldn't understand me; it was all one to him—"The Follies," "The Merry Widow," "The Chocolate Soldier," "Around the Map"—these were all of a class with him.

Now, what I want to know is this: Why is it that men with talent for theater-writing despise, or affect to despise, the writing of "books," or librettos?

I think there are two answers. One: they are ignorant. The second: they have a peculiarly American lack of the feeling for that which is in good taste and possesses that elusive something which, for want of a better word, I like to call "style."

Ignorant of a Good Libretto

My Harvard friend knows all the Elizabethan dramatists by heart, can discuss the technique of the Restoration comedies, can smile patronizingly at the Victorians, can tell you all about the moderns, and—writes some pretty fair things himself, if he does say it. Nevertheless, I must maintain that, on this one point, he is ignorant.

Ignorant of what a good libretto is; of what a good libretto can be; ignorant of the opportunity the libretto offers; ignorant of the reputation that a good librettist can make for himself; ignorant of the technique of the libretto, as precise a technique as that of the legitimate drama; ignorant of the artistry of a good libretto, of the artistic possibilities of a good libretto; ignorant of the history of the libretto, with its roll of great names; ignorant of the dignity of the libretto.

Only in Europe is the libretto recognized for what it is, a dignified form of the drama. That is why America must go to Europe for her best operetta successes. In Europe the greatest writers do not disdain to work at librettos. In France, members of the Academy write them; in Germany and Austria, their most notable literateurs; in England, they are nearly always written by men of culture and recognized ability.

But here, usually the vaudeville hack, the sketch artist, the habitual springer of habitual jokes dream of writing librettos. If occasionally a man like John Kendrick Bangs takes a "flier," he bitterly regrets it, for he at once finds that he is expected to "turn out" a vaudeville, not a comedy with music, which an operetta should be. For the most part, those who might really write good American libretti strike my Harvard friend's attitude.

Some Rare Exceptions

To be sure, there are in America a few men who can, or could, construct a libretto that might attain real dignity as a work of art. Henry Blossom and Sydney Rosenfeld are in a class by themselves—or could be if they would take the thing still more seriously.

I have always considered Mr. Rosenfeld's "The Mocking Bird" a good libretto. There are few better in any language—I speak of operettas, of course. I think no American libretto has ever equaled that of "Mlle. Modiste," and Mr. Blossom has written several others nearly as good. The book of "Mr. Pickwick," of "The Prima Donna," of "A Madcap Princess," or "Lady Teazle"—these are proof that American writers might easily take their place in the front rank of the librettists.

I do not refer to libretti for music dramas and operas. That, of course, is an art in itself. One has only to read the funny "Englished" versions of the modern Italian operas to realize that an English grand opera libretto is still beyond us, even when we allow for the hamperings of translation and musical diction. As for original English opera libretti, we have very few, and they are notoriously bad. The libretto to such a work as Converse's "Pipe of Desire" can hardly be classed with true libretti. It is not vital "theater-writing." The throbbing, living, moving, English opera libretto, that might correspond to the librettos, in their original tongues, of "Carmen," "Pagliacci," "Cavalleria Rusticana," "Madama Butterfly," and the other magnificent Illica and Boito librettos, has not yet been written. Until it is written, it is going to be hard to provide our musicians with the requisite inspiration.

Styles Always Changing

But less difficult in one way, more difficult in others, is the operetta libretto. Our would-be dramatists might well try writing them. It's no good harking back to the "good old days" of Gilbert and Sullivan. Styles in musical plays change just as they do in grand opera, houses, hats and furniture.

It isn't necessary to write a "Mikado" today. It probably wouldn't "go." Notions have changed since those days. People like Gilbert and Sullivan just as they might like the Discus-thrower, Botticelli tapestries, or Boccaccio; but they don't leave off wearing trousers, or copy Botticelli, or cover their walls with tapestries, or write off-color stories, for all that. Nowadays people don't want librettos like that of "Robin Hood" either. Mr. Smith himself understands this, and doesn't — perhaps couldn't — write a "Robin Hood" libretto today. It's dangerous to write things that make people laugh in the wrong places. The Gilbert and Sullivan librettos have, of course, one admirable, saving point—one that is the secret of the good operetta libretto: nothing tragic, and nothing deadly serious, is ever attempted. Even in the most dramatic situations you still remember, and feel, that it is operetta, and that the writer has kept quite within his métier.

The foreigners do it all better. They write pungent, modern comedies with music—and that constitutes the modern operetta. They don't force things, they don't even try to be funny, for they understand that in operetta, as in comedy, this is fatal. They employ only the two final, not-to-be-gotten-away-from tests to their product; those of good taste and style.

Out of date today are heavy musical structures; extraneous scenes of comedy, or "specialty"; elaborate musical numbers; meaningless chorus people; extravagant situations; impossible doings of all kinds. Only the frank vaudeville may still commit these faux-pas and "get away with them," and there, and there only, we rather like them.

Plenty of Opportunities

The operetta offers all kinds of opportunities. It may be realistic, fantastic, satiric, almost anything. Only this one test must be applied: Will the libretto play itself alone as a comedy, without the music? If it will, it can scarcely be bad operetta, as far as the book is concerned. It must be direct, amusing, witty; it may even have its touch of sentiment, only it mustn't be sickly. It may even have its bit of pathos, as in the finale in the first act of "Mlle. Modiste," where the little shop-girl says good-bye to her shop. The operetta must progress in its action; the fewer improbabilities the better; it had better be an intimate everyday story, like that of "The Merry Widow," and it had better, like true comedy, make an effort at observing the unities; it had better never depend on its music for anything, permitting the music merely to emphasize the situations and the moods of the play.

The music, too, has its style. It must not be grandiloquent any more, or "operatic"; the old-time finales, with their recitatives, have gone. The modern operetta is spoken at many crucial points, just as Carmen speaks at the climax of her tragic scenes. Mr. Friml, although schooled abroad, has not yet learned this; Mr. Herbert does better, only occasionally falling into this error. Franz Lehar, best of all modern writers, produces operetta that charms, thrills, and appeals, because he tries to remember that he is writing a play with music, not a lot of music to be fitted with words. So, today, the pseudo-sentiment of "Robin Hood" is passé, and the "concerted numbers" and "chorus effects" are gone, except where legitimate occasion arises.

Discrimination Lacking.

It is lack of discrimination that hurts us. My Harvard friend always takes in "The Follies" and the Winter Garden shows, but he doesn't remember having seen, though he may have done so, "San Toy," "The Geisha," "A Country Girl," or "A Waltz Dream." He saw "The Merry Widow," and liked it, though he didn't know why. Though a "student of the drama," it never occurred to him that there is a technique of the operetta. "The Follies" and "The Merry Widow" are all the same to him—just "shows."

All that I have said about the technique of the operetta sounds complicated. To the artist it isn't. To the "student of the drama" it is. Whichever he may be, isn't it worthy of the mettle of my Harvard friend and of the many splendid writers who today look askance at the "musical show"? At any rate, they might try—as a change from writing plays that will never be produced!

As somebody is alleged to have said: "A good waltz is better than a bad symphony." Here is a great opportunity. Operetta isn't vaudeville; it is art. It isn't stringing jokes together. It is a form of true art—neglected in this country, like the ballet and the pantomime and other forms of art through means of which the greatest geniuses of Europe have delighted to express themselves.

DANCERS ARE SUED

Elizabeth Marbury filed a suit in the Supreme Court, March 1, against Maurice and Florence Walton, the dancers, for $2,000, which she alleges is due her under a contract made Oct. 15, 1915. Under this contract, which was to run for a year, Miss Marbury was to be the manager of the dancers in this country. She says she was to receive $100 a week and that the couple paid this amount until June 15 last, when the fee ceased.

GRACE GEORGE CLOSES

After a successful engagement in Boston and brief stops in several smaller cities, Grace George closed her season in Newark, N. J., last week. She plans going to French Lick Springs, Ind. for a rest and will return to New York in the Spring. Miss George's repertory included "Major Barbara," "Divorcons" and "Half an Hour."

UNDER MOROSCO BANNER

It is reported that Blanche Ring and her husband, Charles Winniger, have been engaged to appear in a new production under the Oliver Morosco banner. They expect to leave for the coast on March 10 to begin rehearsals in the piece, which will have its premiere in Los Angeles in the spring.

OPENS IN AUSTRALIA

A cablegram from Sydney, Australia, announces the successful opening of "The Pink Lady," at Her Majesty's Theater.

White, N. Y.

GEORGE ARLISS.

In "The Professor's Love Story."

TUDOR BILL STIRS PROTESTS

Representatives of Theater Interests Assert That Public Will Suffer If Prices Must Be Uniform

That limiting the price of tickets to a uniform scale would spell ruin to the theatrical business was asserted by representatives of some of the largest theatrical promoters of New York State, who appeared before the Assembly Cities Committee at Albany on Feb. 27 in opposition to the passage of Assemblyman Tudor's proposed bill, which is designed to set a fixed scale of prices for theater tickets and tickets to other places of amusement in New York city.

Maurice Goodman, attorney for the United Booking Offices, brought to the attention of the committee that the cost of production had risen with leaps and bounds, while the price of admission remained the same. Wherefore, he said, the customary advance made on holidays and Sunday performances was necessary. If this plan was not followed the managers would be forced to adopt a much higher scale of prices for the entire week so as to agree with the prices asked on holidays and Sundays, it was asserted. Consequently the public would be the ultimate sufferer should such a change as the Tudor measure suggests be adopted. Mr. Goodman said that there was no attempt to deceive the public on the part of the managers, for the reason that the prices are posted in the lobby of each theater and the advanced rate on holidays is an established custom.

A strong argument against the bill was also made by U. S. Hill, manager of Harmanus Bleeker Hall, Albany, stating that the theaters housing dramatic attractions would be decidedly more affected by the provisions of the bill than the motion picture and vaudeville theaters, due to the fact that the overhead expenses are much heavier and that large dramatic offerings involve a large outlay in production, and that the only salvation the managers can fall back on is the advanced price on special days, enabling them to recoup the losses that result from their receipts early in the week.

Although the bill under discussion only affects New York city, Mr. Hill said, in conclusion, he feared, should it pass, all theaters would be included in its provisions.

Joseph Wallace, another theater manager, also made it emphatic that the public, in the end, would be compelled to pay higher prices of admission to theaters in the event of the bill becoming a law. There was no speaker in favor of the measure. After the hearing the committee held an executive session, but at the request of Assemblyman Tudor, the sponsor of the bill, no action was taken and it was laid on the table for a few weeks.

ROCK AND WHITE AGAIN

Adelaide and Hughes Also at the Palace for a Second Week

William Rock and Frances White play a return engagement at the Palace Theater this week in a new act as the headline attraction on the vaudeville program. The new material gives Miss White ample opportunity to exert her well-known personality and she meets with as much success as heretofore. Adelaide and Hughes and their company remain at the Palace for a second week in their dancing explanation of the Great War. It is the type of offering that can be seen a second time without becoming tiresome.

Sam Mann is pleasing in a sketch written by Aaron Hoffman, called "The Question." In his support are Howard Truesdell and Winifred Wellington. The musical revue portion of the program brings "The Models Abroad," a tabloid musical comedy featuring James B. Carson and a bevy of pretty girls. Jack Wilson comes late on the bill in his burlesque of the acts that precede him, and his impromptu material is received with evident pleasure on the part of the audience. The balance of the program includes Dorothy Toye, the double-voiced singer, and the eighth episode of the "Patria" serial, featuring Mrs. Vernon Castle.

Flora Zabelle has assumed the part in "Have a Heart" left vacant by Marie Dressler for two weeks. She made a quick study of the lines and appeared shortly after Miss Dressler suffered her accident.

Hartsook, L. A.

LOUIS BENNISON.

Among the many tributes paid Louis Bennison for his acting of Johnny in "Johnny Get Your Gun," is that from Alexander Woollcott, dramatic critic of the New York *Times*. He wrote: "If you are not completely won by Louis Bennison as Johnny, well, you simply are not human. Not since Laurette Taylor with Michael under her arm walked on the Cort Theater stage has any newcomer made such an overwhelming personal success. He is an artist and a personality. He is as real as the Grand Canyon, or a story by Booth Tarkington. His smile is as luminous as the smile of Douglas Fairbanks and his proportions are as heroic as those of that older favorite, Dustin Farnum. Bennison is worth going miles to see."

Dorothy Cheston has replaced Miss Meredith in the cast of "The Little Man," at Maxine Elliott's Theater. Miss Meredith is to appear in a new production.

White, N. Y.

SCENE FROM "THE HERO OF SANTO MARIA."
T. W. Gibson, Robert Strange, Helen Westley, Arthur E. Hohl.

SHOWMEN'S ORGANIZATION IS LAUNCHED

Promoters of Fairs, Carnivals and Other Out-of-Door Entertainments Unite for Closer Co-operation

During the recent convention of the Showmen's League of America, held in Chicago, a movement was set on foot to organize the allied interests that create and operate attractions for fairs, carnivals, etc. The new organization is the result of the efforts of Frank L. Andrews of the Out-of-Doors Amusement Association of Managers and Owners, and it is definitely stated that the association will be of greater magnitude than anything of the sort ever attempted before. The charter membership started with two hundred and sixty-five owners and managers, representing, in the aggregate, millions in assets. The list now includes twenty-five circuses, sixty-five carnival companies, fifteen printing houses, twelve pyrotechnical exhibitions, eleven tent manufacturers, twelve wagon companies, eight steel equipment companies, three aviation shows, three boat shows, three autoracing shows, four Wild West shows, four wild animal shows, eight horse shows, several manufacturers of toys and fair novelties, and one hundred and fifty individual showmen who own their own exhibits.

The officers of the new organization are: President, R. M. Harvey, French Lick, Ind., general manager of Hagenbach and Sells shows; secretary, Frank L. Alberts, who will have permanent offices at the Auditorium Hotel, Chicago. The directors include Victor D. Lovitt, New York, Lovitt and Taxis shows; Fred Buchanan, connected with the Yankee Robinson Circus; Edward Arlington, New York, manager 101 Ranch; H. B. Gentry, Denver, Colo., Gentry and Sells Circus; William H. Donaldson, Cincinnati, the Billboard; Clarence T. Worthan, San Antonio, Tex., the Werthan Carnivals; Samuel Gumperts, New York, manager of Dreamland; Harry Dunkle, Pittsburgh, Robinson and Howe's Circus; Samuel Solinsky, Frank Fuller and Con T. Kennedy.

BILL FAVORING CRITICS

A bill was introduced by Assemblyman Jacob Goldstein, Democrat, of New York City, in Albany on Feb. 27, which it is asserted would have the effect of prohibiting the owner or manager of a theater from denying the right of entrance to his theater to any dramatic critic whose criticisms had been objectionable to him. Under the terms of Mr. Goldstein's measure violation of the act would entail a fine of from $100 to $500, or thirty to ninety days in prison, or both.

AT STANDARD THEATER

"Hit-the-Trail Halliday," with Fred Niblo, is being played at the Standard Theater this week. The play remained for several months last season at the Harris Theater. In addition to Mr. Niblo the cast includes Hazel Lowry, Lorena Atwood, Laura Bennett, Joseph Allen, Mac M. Barnes, John D. O'Hara, Purnell Pratt, Thomas Irwin, Edgar Halstead, Frederick Maynard and Harold Grau. The comedy is being well received.

"THE AWAKENING OF SPRING"

Wedekind's drama, "The Awakening of Spring," is to be produced in New York at a special matinee on March 30 by Geoffrey C. Stein, under the auspices of the Medical Review of Reviews' Sociological Fund. At present a company is being organized and Mr. Stein will appear in the cast. "The Awakening of Spring," the announcement states, is a drama dealing with the period of adolescence in both sexes. The presentation is deemed timely because of the agitation for the spreading of knowledge about the facts of life.

LIEBLER-TYNAN PREMIERE

Immediately following the engagement of "Mother Carey's Chickens," now in its fourth week at the Duquesne," Pittsburgh, "The Man Who Lost" will have its premiere at this house. This new play is being produced by the Liebler Corporation, and Brandon Tynan will be featured.

PROTECTIVE ASSN. CHARTERED

The Agents' and Managers' Protective Association of New York City was granted a charter by the State last week. Its principal objects are to gather and compile information regarding performers, musicians, agents, managers, and proprietors of theaters and other places of amusement. The directors are: Max Rogers, Frank A. Miller, Joseph Mann, Walter B. Sheridan and Sigmund Werner, of New York City.

Thomas Robinson will play the part of Tom Bunting in "The Lodger" on tour and also be the stage manager.

White, N. Y.

IN "PALS FIRST."
William Courtenay, Thomas Wise.

OLCOTT IN THE BRONX

Chauncey Olcott makes an ideal hero of Irish romance, and in "The Heart of Paddy Whack" at the Bronx Opera House week of Feb. 26 he gave another one of the delightful impersonations with which his fame is most intimately connected and sang with the charm for which he has been noted. Ruth Sinclair, Josephine Williams, James Gillen (an exceptionally clever juvenile actor), Fleming Ward, Charles E. Verner, Viola Fortescue, Adelaide Cumming, and George Breman give good support.

IDA C. MALCOMSON.

"LOVE O' MIKE" TO MOVE

With the opening of "Eileen" at the Shubert Theater, March 19, "Love o' Mike" will be transferred to Maxine Elliott's Theater, where the engagement of "Magic" will close, March 17, after a well-patronized tour.

"POVERTY"

Drama in Five Acts by Anton Wildgans. Produced by Rudolf Christians at the Irving Place Theater, Feb. 28.

Josef Spuller	John Feistel
Mrs. Mathilde Spuller	Grete Meyer
Gottfried	Carl Zisold
Marie	Annie Rub-Forster
Bonifaz Strantz	Hanns Unterkircher
Stanck	Wilhelm Muhlhan
Dr. Radinovich	Ernst Holznagel
Der Amtsvorstand	Heinrich Marlow
Vogt	Christian Rub
Buchem Goldsohn	Bruno Schlegel

Tragedy in its deepest and darkest hue was depicted at the Irving Place Theater last week, when Rudolf Christians presented for the first time in America, Anton Wildgans's play "Armut" (Poverty), which was awarded the Raimund and Grillparzer prize as the best piece of dramatic literature produced in Germany during the past year.

Hunger, grim and gaunt, stalked the stage for five dreary acts of varying length. As a stage offering it is not the kind of piece that will appeal to American playgoers, but as an addition to dramatic literature its sound philosophy will accord it a welcome place.

The story evolves around four members of a family: father, mother, son and daughter. The father, a retired army officer, is a petty clerk in a government office, receiving small remuneration, but an easy-going, happy disposition; the mother, embittered by the struggle to make ends meet; the son, a student against his will, who resents the weary grind; and the daughter, amiable and lovable, who contemplates any sacrifice to relieve the general distress and poverty of the family. Through four acts we find the father dying, while the son preaches philosophy, but contributes nothing to the family comfort. An effective bit of symbolism is the death-bed scene of the old man, a government official bearing instructions enacting the messenger of death.

The all-around ability of the interpreting company sustained the interest of the play, where at times the story badly halted and seemed to lose itself. John Feistel and Grete Meyer, as husband and wife, bore the brunt of the performance and furnished truly artistic and finished portrayals. Annie Rub-Förster gave one of her best characterizations and was never out of tone as the daughter, while Carl Zisold as the son always was keyed to the proper tempo. Bits were excellently played by Hanns Unterkircher, Wilhelm Mühlman, Ernst Holznagel, Heinrich Marlow, Christian Rub and Bruno Schlegel.

Around Times Square
By Will T. Gentz

Guy Carlton is surrounding Lubowska, the dancer, with a coterie of coryphees, preparatory to sending her on a tour of South America early in the Spring. Marshall Hall, who in the past several years has taught the bon ton of Boston how to do the modern steps, and who attained considerable notice when he transplanted his "back to Nature" group of Boston society girls to the vaudeville stage, to the utter dismay of their aristocratic mammas, is to support Lubowska. Mr. Carlton has booked the principal cities that Mlle. Pavlowa and her ballet are to visit later in the year.

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John C. Flinn, director of publicity for Jesse L. Lasky, seems to have transcended all previous advertising campaigns in behalf of a cinema spectacle by his blazonry of the Farrar film, "Joan the Woman." His advertising has been lavish and telling, and should serve as an object lesson to the film world. "Lavishness" is by no means a synonym for "wastefulness." Mastery of advertising technique differentiates these two words. Advertising may be liberal but ineffective where there is a lack of understanding of the principles which underlie this art—and it is no less than that.

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The City of Newark has acquired Vailsburg Park to convert into a public pleasure ground. Therefore F. V. Peterson, who, in conjunction with E. J. Carpenter, operated the park for the past two Summers, is looking for another park to lease. Mr. Peterson has been connected with not a few Chicago and "road" productions in past seasons, both musical and dramatic. He was manager for Harry Frazee when the latter took Jim Jeffries on a tour of exhibition bouts, the receipts of which, in thirteen weeks, are said to have been $130,000. Anyone who has a park untenanted as yet, and wants to be certain of a tip-top business administration of such a property, can reach Mr. Peterson by addressing him at his office in the Times building.

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Clarence M. Brune has brought from London a "melodramatic farce," as he terms it, which he tried out last week in Poughkeepsie and is now presenting in Toronto. His next objective is Montreal, after which he hopes to secure a western route for the new play, which is called "The White Spot." Brune originally presented the piece in London under the title of "The Love Thief." It was Mr. Brune who gave Douglas Fairbanks his first position when that much-screened stage potentiality, still in his 'teens and "knickers," decided he'd rather be an actor than anything else. First Douglas persuaded his mother to his way of thinking, and then, sure of her consent and co-operation, he took her along on that first and most important interview of his life. What chance had Mr. Brune to remain impervious in the face of such opposition?

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Edgar Selwyn is looking for a scenario ideally suited to Maxine Elliott, who is about to make her screen debut under Goldwyn auspices. If the results achieved by this new coalition, which derives its title from the fore part and the hind part of the names of the two individuals forming it—Samuel Goldfish and Edgar Selwyn—prove as significant as the title sounds numismatically attractive, Maxine and the other famous stars to be presented by the new firm will win much gold for the Goldwyn coffers, and themselves.

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Theodore H. Bauer, who, like Ralph Edmonds and the late Whiting Allen, shook the alliterative sawdust of circus press agentry from his heels to become a journalistic herald of opera, has just withdrawn from the management of the Hotel McAlpin, with which he became connected two years ago, to become general artistic director of the Columbia Graphophone Company. His tenure at the McAlpin was responsible for an appreciable infusion of the artistic element in the patronage of that great hostelry.

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Harry Brown, Jr., manager of the Princess Theater, bit off the tip of a cigar in his office on the opening night of the Portmanteau Players' engagement. A moment later he coughed violently, gulped and assumed the expression of a pious monk suddenly confronted by a vision of wickedness in negligible negligee, such a one, for instance, as we gazed on in multiplied instances at the Century. He had swallowed the tip of the cigar. During the highly successful engagement of the Portmanteau Players at the Princess, he smoked many another cigar—at least a dozen that we conveyed to him after they had been torpedoed in our direction. But nary a miscue did Harry make when he applied his molar nippers—until the opening night of the Nazimova season! Again he swallowed the prow of the choice weed, and more than rivalled his former facial transformation. A third time such a mishap occurred on the day the curtain rose on the premiere of "Oh, Boy!" Now Ray Comstock, sensing a lucky omen in every cigar tip that Harry Brown may swallow, has confided that he will make it his business to proffer said Harry Brown a Havana on the occasion of every subsequent opening at his theater—unless someone else forestalls him—and thereupon, just as Harry inserts his teeth in the cigar, fire off the office automatic, minus silencer, to make sure that Harry will repeat his imitation of Parker's "lucky curve."

White, N. Y.

LOUISE DRESSER, EUGENE REVERE, BILLY B. VAN,
Playing in "Have a Heart," at the Liberty.

FROM HERE AND THERE

A group of prominent actresses met last week and formed the Sunshine League, which will have for its main purpose the distribution of the flowers given to them among the orphanages and children's hospitals in New York. The movement was launched by Sybil Vane, and among the society's members are Sally Fisher, Annette Kellermann, Sophye Bernard, Martha Erlich and Dixie Gerard.

During the first act of "Have a Heart" at the Liberty Theater on Feb. 27 Louise Dresser lost her balance and fell on the stage while enacting a scene with Billy Van. She was assisted from the stage to her dressing room where the physician who treated her found that her wrist was broken. The part was filled for the balance of the performance by Miss Dresser's understudy, Rosalie Mellette, a chorus girl in the company. Miss Mellette gave a very creditable performance on so short a notice and all her efforts were greeted with enthusiasm from the audience.

The rent, insurance and other overhead charges of the Playhouse are paid for a year in advance out of the earnings thus far of "The Man Who Came Back," showing that the stage as a dividend earner is not entirely *passe* as some persons *would have* us believe.

Owing to the pressure of his literary work Augustus Thomas is leaving the forces of the Charles Frohman Company, Inc. The report that Mr. Thomas was to be associated with the motion picture company recently formed for the production of Frohman plays was without foundation.

The Los Angeles Repertory Players will soon present for the first time on any stage a drama of Roman life in the time of Nero by George Francis Meyers, entitled "The Non-Believers." Several other new plays by other Los Angeles authors will be presented later in the season.

Tommy Shearer has closed his season with "Which One Shall I Marry?" company and is rehearsing for vaudeville.

The Woman Suffrage Party of the City of New York has bought out the Comedy Theater for the week beginning March 12. The Washington Square Players will be seen in their bill of four one-act plays.

Pearl Ford, ingenue, at present with James Kyrle MacCurdy in "Pedro the Italian," in order to avoid confusion in similarity of names, has decided to add the initial E., and will in the future be known as Pearl E. Ford.

The fifteenth annual masque and civic ball of the White Rats Actors' Union and Associated Actresses of America (affiliated with the American Federation of Labor) will be held at the Amsterdam Opera House, Forty-fourth Street, on March 16.

After a brief vacation, compelled by an injury to his ankle received during a performance of "The Ballet Loose," Leon Errol has resumed his place in the cast and his duties as stage director at the Century Theater.

A. Lionel Hogarth, formerly stage manager for Maude Adams, and now Corporal Hogarth, has come through a year of service at the front in France without injury.

Rida Johnson Young, the authoress, has transferred some of her royalties into a large home in Stamford, Conn.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 10TH

Theater	Play	Date of Production	Number o Performances
Astor	Her Soldier Boy	Dec. 6	115
Belasco	The Little Lady in Blue	Dec. 21	96
Booth	A Successful Calamity	Feb. 5	42
Bramhall	Keeping Up Appearances	Nov. 8	119
Casino	You're in Love	Feb. 6	41
Century	The Century Girl	Nov. 6	150
Cohan	Come Out of the Kitchen	Oct. 23	167
Cohan and Harris	The Willow Tree	Mar. 6	7
Comedy	Washington Square Players	Aug. 30	226
Cort	Upstairs and Down	Sept. 25	199
Criterion	Johnny Get Your Gun	Feb. 12	33
Eltinge	Cheating Cheaters	Aug. 8	252
Empire	A Kiss for Cinderella	Dec. 25	91
48th Street	The 13th Chair	Nov. 20	133
44th Street	Joan the Woman (film)	Dec. 25	151
Fulton	Pals First	Feb. 26	16
Gaiety	Turn to the Right	Aug. 17	243
Garrick	Stranger Than Fiction	Mar. 5	8
Globe	The Harp of Life	Nov. 27	124
Harris	The Brat	Mar. 5	8
Hippodrome	The Big Show	Aug. 21	329
Hudson	Shirley Kaye	Dec. 25	91
Knickerbocker	The Professor's Love Story (rev.)	Feb. 26	16
Liberty	Have a Heart	Jan. 11	70
Little	The Morris Dance	Feb. 13	32
Longacre	Nothing But the Truth	Sept. 14	210
Lyceum	The Great Divide	Feb. 7	38
Lyric	The Honor System (film)	Feb. 12	52
Manhattan	The Wanderer	Feb. 1	46
Maxine Elliott	Magic and The Little Man	Feb. 12	33
Morosco	Canary Cottage	Feb. 5	43
New Amsterdam	Miss Springtime	Sept. 25	195
Playhouse	The Man Who Came Back	Sept. 2	227
Princess	Oh, Boy	Feb. 19	24
Republic	Lilac Time	Feb. 6	41
Shubert	Love of Mike	Jan. 15	66
39th Street	Old Lady 31	Oct. 30	158
Winter Garden	Show of Wonders	Oct. 26	180

NEW INCORPORATIONS
Secretary of State Grants Charters to Seventeen Enterprises

ALBANY, N. Y. (*Special*).—Seventeen new amusement corporations were granted charters by the Secretary of State the past week. Most of the new enterprises will engage in both the theatrical and motion picture business and have a total capitalization of $175,200. Lea Herrick of New York is named as one of the directors of the Plymouth Producing Company, having a capital of $10,000. It is authorized to produce and exploit the play entitled "The Pawn." Gray's Theater Ticket Offices of New York City has also been incorporated for the purpose of acting as theater proprietors and to deal in baseball, football, and theater tickets. Its capital stock is $5,000.

The list of new firms follows:

Modern Drama Producing Corporation, New York City. To conduct a general theatrical and motion picture business. Capital, $15,000. Directors, Charles Mangini, L. S. Bolognino, and A. Giovannitti, 364 Manhattan Ave., New York City.

Brandon Amusement Corporation, New York City. Theatrical and motion pictures. Capital, $15,000. Directors, J. A. Bradbury, J. W. Brandon, and Joseph A. Lattimore, 3495 Broadway, New York City.

Sunshine Comedies, Inc., New York City. Motion picture films, apparatus, and dramatic productions. Capital, $10,000. Directors, James Magee, A. H. Wagner, and Nathan Frankel, 1486 Fifth Ave., New York City.

Anchor Theatrical Corporation, New York City. Motion picture and other amusement enterprises. Capital, $10,000. Directors, Leopold Friedman, Charles C. Moskowitz, and H. J. Hoebel, 1493 Broadway, New York City.

The Plymouth Producing Company, New York City. To produce and exploit a play known as "The Pawn." Capital, $10,000. Directors, Lea Herrick, Ezra B. Eddy, and Joseph Noel, 1402 Broadway, New York City.

Wykoff Amusement Company, Brooklyn, N. Y. Motion picture and vaudeville theaters. Capital, $1,200. Directors, Morris Goodman, Daniel Goodman, and David Super, 179 Marcy Ave., Brooklyn, N. Y.

Superman Amusement Company, Brooklyn, N. Y. Motion picture and vaudeville theaters. Capital, $1,000. Directors, Morris Goodman, Daniel Goodman, and Jacob Goodman, 179 Marcy Ave., Brooklyn, N. Y.

M. G. Amusement Company, Brooklyn, N. Y. Motion picture and vaudeville theaters. Capital, $1,000. Directors, Morris Goodman, Daniel Goodman, and David Super, 380 Knickerbocker Ave., Brooklyn, N. Y.

Tip-Top Films Corporation, New York City. Motion pictures. Capital, $10,000. Directors, Charles Burstein, Lucy Costabile, and M. J. Gersoni, 215 Montague St., Brooklyn, N. Y.

Armour Booking Association, New York City. Theatrical and motion picture proprietors and booking agents and brokers. Capital, $6,000. Directors, Hermann F. Neuman, Leon Apple, and George C. Brown, 1482 Broadway, New York City.

Falcraft Films, Inc., New York City. Motion picture business and a general booking and employment agency for performers and authors. Capital, $1,000. Directors, C. S. Hunter, Louis Manheimer, and Charles Ginsburg, Hotel Endicott, New York City.

Tip-Top Comedies, Inc., New York City. To manufacture moving pictures, films and accessories. Capital, $10,000. Directors, Thomas Egan, Pauline Widorw, and Ernestine Cohen, 130 West 46th St., New York City.

Owens-Rose Company, New York City. Motion pictures and vaudeville. Capital, $30,000. Directors, Edmond Huerstel, P. C. Clifford, and William S. Shirley, 41 Park Row, New York City.

Pine Hill Amusement Company, Buffalo, N. Y. To conduct public amusement resorts. Capital, $10,000. Directors, L. A. S. Rapin, Edward S. Rapin, and Edward H. Sommers, Buffalo, N. Y.

Baseball Movie, Inc., New York City. Motion picture films and devices. Capital, $30,000. Directors, F. P. Furlong, Frank Dikehouse, and Abe Rosen, 130 West 46th St., New York City.

Ogdensburg Strand Theater Company, Ogdensburg, N. Y. Theatrical and motion pictures. Capital, $10,000. Directors, John Landry, Robert A. Landry, and C. E. Castle, 30 Knox St., Ogdensburg, N. Y.

Gray's Theater Ticket Offices, Inc., New York City. Theater proprietors, and to deal in baseball, football, and theater tickets. Capital, $5,000. Directors, Maurice Steiner, A. D. Levin, and Florence Donnelly, 35 Nassau St., New York City.

GEO. W. HEARICK.

"HOME TOWN GIRL" CLOSES

"My Home Town Girl," with John Hyams and Leila McIntyre, a road success of two seasons, closed recently in Newport News, Va. Perry J. Kelly, producer of the play, states that he was forced to close the attraction on account of the enforced absence from the cast of his wife, Eda von Luke. Mr. Kelly says the piece will open its third season next Fall.

William Webb has left for Canada to become general director of the George F. Driscoll Enterprises, Ltd.

ACTORS' EQUITY ASS'N

Membership an Insurance Against Loss, Not a Favor

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council held in the Association rooms, 608 Longacre Building, Feb. 26, the following members were present: Bruce McRae, presiding; Messrs. Cope, De Angelis, De Cordoba, Kyle, Mills, Stevenson and Stewart.

New members elected: Trixie Friganza, Carl McCullough, Zita Rieth, Edwin Vail, Dorothy Webb.

Sometimes an officer or councilman observes that certain members who may speak to him in The Lambs, The Players, or elsewhere seem to be possessed of the feeling that keeping up membership in the A. E. A. is a thing to be done more as a personal favor to the officers or council than for any other reason. No impression could be more mistaken. The service of our Association has actually extended, and is continually extending, to the practical advantage of the very biggest as well as the smallest of actors and managers? Our annual dues should be regarded as the cheapest kind of an insurance fee.

An interesting story has come to us about the manager whom we have referred to of late because he contrived to have his company, which he originally employed on a basis of eight performances per week, give twelve performances without extra compensation. Under this arrangement, we are told, the attraction appeared at a certain popular priced neighborhood theater in New York. An outsider, having some indirect connection with the house, gambled on the engagement by buying out the company manager. He backed his prophecy that the week, with the extra matinees, would yield $7,000. The receipts counted up $11,000. As yet no news is at hand that the actors were paid one cent beyond that "stipulated in the bond." Their employer stands on *his* provision that he "alone shall have the right to determine how many performances" are to be given and that he can command the actors' exclusive service.

An incident has arisen whereby we are prompted to remind members that the Association has never undertaken to furnish legal service throughout the country entirely gratis. The pledges signed with us by leading attorneys of the various cities of the United States and Canada provide for prompt aid at the least cost to the member-client, and in the event of any dispute regarding fees the decision would rest with the Council of the Association. Cases of vital importance as precedents in the furtherance of our cause may be granted special arrangements by the Council. More than once matters of a strictly individual and private nature have been submitted to our affiliating lawyers under a misapprehension. The New York office is the only place where legal service can be had without charge. The amount of our dues will not warrant more than this.

Several claims that have been pending some time reached satisfactory settlement a few days since. One of them was of particular interest because the certified check in payment of one week's salary was from a business-manager who had responded to a carefully considerate letter from the A. E. A. in the most truculent manner known to us in the four years of our existence. He regarded the two weeks' notice to an actor as "charity" and "philanthropy," and was emphatic in his opinion that the actress-star, who was also treasurer of the producing corporation which employed him, had altogether too much heart for business purposes in promising an actor more than one week's notice. The certified check was sent us by advice of the corporation's own attorneys and paid for the second week of the notice period.

It is regretted that a member holding a contract which bore the signature of a thoroughly responsible producing manager "refused to go on" the night preceding the end of the season of a company on the road. The producing manager concerned has ever shown a co-operative spirit toward the Association and any just claim against him could certainly be adjusted through us. Before taking what they conceive to be the law into their own hands members should seek advice by letter or wire of their Association office.

By ORDER OF THE COUNCIL.

WOODS ACCEPTS "THE REALIST"

A. H. Woods has acquired the rights to a play called "The Realist," which he hopes to produce later in the season. This play was written by Edgene Greville over five years ago and it has gone the round of managers pretty thoroughly. When the Liebler company were making a great many productions each season, Mr. Greville was a regular visitor at the offices in the Century Theater and each time he came he had the play under his arm, figuratively speaking. The firm was seriously considering a production when its financial troubles rang the curtain on a long and auspicious career. Then Ruth Lord, an agent, took the piece and arranged for its acceptance by Woods.

Ralph Herz has been added to the cast of Andreas Dippel's musical production, "The Love Mill." He succeeds Gustave von Seyffertitz.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"PALS FIRST."—TIMES: The new play is generally interesting and amusing and appears to have been compounded of some highly popular materials.

WORLD: Thomas A. Wise created so much genuine, good-natured fun and made it such a bright and joyous piece that the play should please many theatergoers before the end of its run.

HERALD: Suspense began in the prologue and slipped from scene to scene until the very last curtain.

"THE PROFESSOR'S LOVE STORY."—SUN: The charm of the Barrie play is undiminished after twenty-four years, and, if anything, is heightened by the new handling.

TIMES: While "The Professor's Love Story" is quaintly old-fashioned, it is altogether delightful and entertaining.

EVENING SUN: The play, in spite of a tendency to drag in the last act and an old-fashioned flavor and technique, wears surprisingly well and is quite as charming as ever.

WORLD: But it is, after all, Professor Goodwillie who is the delight of "The Professor's Love Story," and Mr. Arliss's acting of him makes this reincarnation of the love-stricken scientist a reason for no regrets.

"OH, BOY!"—TIMES: You might call this a musical comedy that is as good as they make them if it were not palpably so much better. Certainly it is the happiest attempt to duplicate the success of "Very Good, Eddie."

WORLD: If there be such things as masterpieces of musical comedy, one reached the Princess Theater last night. To find the equal of "Oh, Boy!" it is necessary to go as far back as "Three Little Maids" and "San Toy" of the old Daly régime—and that's a very long way.

SUN: The new piece is certain to amuse the New York public for a long time to come.

THE MIRROR BOOK TABLE

THE CONTEMPORARY DRAMA OF ENGLAND, by Thomas H. Dickinson. Little, Brown and Company, Boston. Twelve chapters: The Early Victorian Theater, The Decline of the Early Romantic Tradition, Adaptation and Experiment, Toward a New English Theater, Dramatists of Transition, Henry Arthur Jones, Arthur Wing Pinero, The Busy Nineties, New Organization, George Bernard Shaw, Dramatists of the Free Theater, The Challenge of the Future, and a Bibliographical Appendix. The author describes the various phases, from the adaptations from the French and German, to the war waged over Ibsen, and later over Shaw. The book closes with the productions of Gordon Craig, Max Reinhart, and Granville Barker.

THE CONTEMPORARY DRAMA OF IRELAND, by Ernest A. Boyd. Little, Brown and Company, Boston. A thorough analysis of that movement in Ireland which has created for the Irish people a national drama, the pioneers of which are George Moore, W. B. Yeats, Lady Gregory, George W. Russell, Lord Dunsany, Padriac Colum, and J. M. Synge. When you have read the volume you will have a perfect comprehension of the so-called Irish Literary Movement and the establishment of the now permanent Irish theater.

THE MERRY, MERRY CUCKOO, THE DEACON'S HAT, and WELSH HONEYMOON, three Welsh plays by Jeannette Marks. Little, Brown and Company, Boston. All one-act plays, giving the reader an idea of Welsh life and character. "The Welsh Honeymoon" was given by the American Drama Society. Miss Marks is associate professor of English literature at Mt. Holyoke College.

MOGO, THE WANDERER, by Padriac Colum, a three-act play, Little, Brown and Company, Boston, is a story of tense situations, a drama of Fate, laid in Persia, and full of the coloring of the East. It reads well. As a stage production it has boundless possibilities.

REPRESENTATIVE AMERICAN PLAYS. Edited by Arthur Hobson Quinn, of the University of Pennsylvania. The Century Company, New York. Twenty-five American plays are printed in this volume. They start from the first that was written in this country and end in 1911. The first is "The Prince of Parthia," by Thomas Godfrey. It was produced April 24, 1767. According to an advertisement in the *Pennsylvania Journal and the Weekly Advertiser*, April 23, 1767, we have this announcement: "By Authority Never Performed Before by the American Theater, in Southwark, on Friday, the Twenty-fourth of April, will be presented a Tragedy written by the late Ingenue, Mr. Thomas Godfrey, of this city, called 'The Prince of Parthia.'" Then the cast, and the announcement, "The Contrivances" (there was an afterpiece) "to begin exactly at Seven o'clock. Vivant and Regina." The play was reproduced in Philadelphia in March, 1915. Preceding the play is a biography of the author, and a biography of each author of each play in the volume is likewise given. The first play in the book is printed there for the first time. He will be an old-timer who will recall some of the plays given. Others are familiar to the present generation. For example, "Rip Van Winkle," as played by Jefferson; "Shenandoah," by Bronson Howard. Here also is the play written by Julia Ward Howe for Edwin Booth, "Leonora; or, The World's Own," mentioned in an editorial in THE MIRROR. Here is "Hasel Kirke" and, going back, "Pocahontas; or, The Settlers of Virginia," by George Washington Parke Curtis. One play which ought to interest all Americans at this time is "Andre," written in 1798 by William Dunlap, performed at the Park Theater, in New York, March 30, 1798, by the old American company, to which are added authentic documents respecting Major Andre, in which are the proceedings of the court martial.

It is almost superfluous to say that this volume is one in which every American playgoer, to say nothing of the profession, will be deeply interested. In fact, to use a commonplace, no library can be complete without it. To the volume is added a general bibliography of the American drama, which makes the book as complete as is humanly possible. There are 962 pages in the work and the typography is pleasingly done. The price is $2.75 net.

THE LEADING LADY, a novel with a preface—almost as much preface as novel—by William Morgan Hannon. Published by the Latin Quarter Company, New Orleans. It will interest "The noble women who have graced the American Stage Screen," to whom it is dedicated. As one critic says, "Mr. Hannon has full command of the connoisseur's vocabulary." The little book is bound in robin blue.

THE RETURN TO MUTTON, by James N. Rosenberg, printed by Mitchell Kennerley, New York, is not a menu, but a two-act play. It reads well, and is bound in wisteria. Nothing like pleasing the eye as well as other parts of the system.

ACTORS' CHURCH ALLIANCE

The regular monthly meeting of the National Council and officers of the New York chapter was held under the acting presidency of Frederick Warde, at the headquarters, Ascension Memorial House, on Thursday evening, March 1. The officers present included Kate Claxton, William Trevor, Rev. John S. Haight, Deborah Shirley, Mrs. J. M. Carples, Rev. Cranston Brenton, Archie Patterson, Maggie Breyer, Herbert J. Riley, Louise Southwick, Letitia Ford, H. Warburton Joy, Laura Sedgwick Collins and the secretary, Rev. Walter E. Bentley.

The usual routine business was transacted and Mr. Bentley's letter issued to the clergy of New York and his speaking before the curtain of the Manhattan Opera House at five performances of "The Wanderer" by consent of the management was unanimously approved. On motion, letters of sympathy were directed to be sent to the relatives of the late Rev. William Rushton and Aron C. Burnham, officers of the Alliance who recently passed away.

A theater party of Alliance members was arranged to attend "The Professor's Love Story," and a committee consisting of Kate Claxton, William Trevor, Laura Sedgwick Collins, Rev. John S. Haight and the secretary was appointed to conduct a booth at the coming Actors' Fund Fair.

The Philadelphia chapter of the Alliance will hold a meeting on Thursday, March 8th at Holy Trinity Parish House, at three o'clock. Addresses will be made by the Rev. Walter E. Bentley, Newton M. Potts and the local chapter officers.

OPERA HOUSE IN ASHES

The Opera House at Clearfield, Pa., was totally destroyed by fire of an unknown origin Feb. 27. The building was one of the finest in the town and the total loss was estimated at from $100,000 to $125,000. The Opera House building was owned by the Clearfield Opera House Company. The stage equipment was modern and the seating capacity close to 1,000. Several business places which occupied the block were practically cleaned out, only some of the stocks being saved. The insurance covered only about half the loss.

ONLY TWO COMPANIES

Contrary to the usual custom, Winchell Smith and John L. Golden, producers of "Turn to the Right," have decided not to send out numerous companies presenting their comedy. The difficulty of assembling satisfactory casts is given as the reason for the decision, as the success of a play like this one depends so much on types and personalities. The author-managers will operate only two companies—one at the Gaiety and the other in Chicago, which opened over a month ago.

SHUBERTS STILL BUILDING

Have Option on Site for Theater Near the Garrick

The Shuberts announce that they have obtained an option on a site in West Thirty-fifth Street near the Garrick Theater, on which they plan to build a new playhouse. With the erection of this theater, there will be two playhouses in West Thirty-fifth Street—now the southernmost boundary of the theatrical district—under the direction of the Messrs. Shubert.

"It is my plan," said Lee Shubert, "to correct the prevailing opinion that the district below Thirty-ninth Street is inaccessible from a theatrical standpoint, and the only method is to build theaters there and present plays, which, in my opinion, have a particularly popular appeal. To my mind the Garrick and the new theater in prospect nearby are in the very heart of the city.

TODY HAMILTON STAMPS

Leander Richardson, chairman of the general committee of the "Tody" Hamilton Fund, which is trying to raise sufficient money to provide for the widow of the late "Tody" Hamilton, dean of American press agents, announces that the special stamp which was printed for distribution among his former friends are ready for circulation. The special stamp committee, of which Mark A. Leuscher of the Hippodrome is the chairman, has charge of this branch of the general committee's activities, and requests for these stamps may be addressed to Mr. Leuscher. They are like the Red Cross stamps, and are sold in pages of 100 at one cent each, or $1.00 for a sheet.

MILTERN IN AGAIN

The name of the role opposite to Charlotte Walker in Eugene Walter's comedy, "The Small Town Girl," should be Finnegan. While the play has been in rehearsal, John Miltern has been in, out and then in it again. Mr. Miltern was originally cast for the part but he left the cast for reasons of his own. Thereupon Robert Hilliard was engaged to co-star with Miss Walker and now he has left the company and Mr. Miltern is back again.

BELASCO HAS MACK PLAY

Another play written by Willard Mack is to be produced by David Belasco, in which Lenore Ulrich and William Morris are to act the principal roles. It is said to be a drama of Western life. The new piece went into rehearsal last Monday and its premiere is scheduled to take place in Washington on March 26, with New York to follow immediately. Recently Mr. Belasco terminated the tour of another play by Mr. Mack, called "Alias Santa Claus." In this the author acted the leading part.

BORN

Born to Mr. and Mrs. Walter Lewis, (Florence Burnstone), a boy, Donald, at New York City on Feb. 23. Mr. Lewis is a member of "The 13th Chair" company playing at the 48th Street Theater.

DIED

HORACE MEECH, aged 85 years, father of George T. Meech of the "Experience" company, died last week at the home of his son in Whitestone, N. Y.

MRS. JOHN BILLINGTON, who in mid-Victorian days acted with Jefferson and Boucicault, died recently, having just passed her ninety-third birthday. During her long career she was very popular and played before Queen Victoria and the Prince of Wales (King Edward VII). She knew many celebrities of her time and counted Charles Dickens among her most intimate friends. Her last appearance was in 1891 in Sir Augustus Harris's revival of "Drink" at the Drury Lane Theater.

BEN DOBSON, known to all of the older generation of theatrical and circus people, died at Decatur, Ill., Feb. 27. He had been in failing health for the last two years. He was about sixty-four years of age and had acted in almost every capacity in the theatrical business.

JOHN T. BEST, father of Katherine Grey and one of the California pioneers, died in Los Angeles last week. Mr. Best had been in poor health for some time and Miss Grey had gone West to visit him.

CAPTAIN JACK CRAWFORD, famous as a frontiersman and who succeeded Colonel William F. Cody as Chief of Scouts of the United States Army, died Feb. 28 from pneumonia. He was an intimate friend of Buffalo Bill and they had tracked and fought the Indian side by side many times. Crawford was also known as the "Poet-Scout," and his writings have been popular for some time. Recently he was instrumental in furthering publicity for the Vitagraph Company's production of "The Battle Cry of Peace."

MILTON STALLARD, employed by the Frank Powell Company as a technical director at the studios, died suddenly of acute indigestion, Feb. 17. Mr. Stallard was for many years associated with theatrical work in the West, producing many stock plays for Harry Bishop or Ye Liberty Theater, Oakland, Cal. He was also connected with the Nance O'Neil productions when they were put on by McKee Rankin and was considered a highly artistic director. He came to New York some months ago and engaged in film work with the Powell Company.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

FRIEND FROM THE SOUTH.—Harrison Ford is now with Bluebird Motion Picture Co.

F. C., New York.—John Hogan appeared in "His Majesty, Bunker Bean," before his present engagement in vaudeville in "The Choir Rehearsal."

E. E. V., Pittsburgh.—Our review of "The First Violin," produced April 25, 1898, does not give the synopsis of scenes and we have not a copy of cast for that date.

EDITH R. SPEARE, Brooklyn.—Leah Winslow is still in Denver, Colo. The rumor that she will return to Brooklyn is unfounded, as no announcement to that effect has been sent out by the theater managers.

J. POINCARE, Skowhegan, Me.—Montague Love has appeared in "Grumpy," "The Secret," "The Adventure of Lady Ursula," "You Never Can Tell," "Arms and the Girl," "Candida," "Search Me," "Husband and Wife," "The Ware Case," and "The Great Pursuit."

FREDERICK JOHNSON, Chicago.—In the cast of "The Arrow Maker," given at the New Theater, Feb. 27, 1911, were: Steward Baird, John Sutherland, Reginald Barlow, William Raymond, Edwin Cushman, Pedro de Cordoba, Ethel Brandon, Helen Reimer, Olive Oliver, Edith Wynne Matthison, Leah Bateman-Hunter, Elsie Herndon Kearns, Lewise Seymour, Barbara King, Frank Gillmore, Ben Johnson, E. M. Holland, and Mary Doyle.

R. H. SHAW, Los Angeles.—Our last record of a production of "The Man of Destiny" was that given by the pupils of the Franklin H. Sargent School at the Empire Theater May 16, 1899. (2) "In Honor Bound" was last presented at the Madison Square Theater in April, 1891, with Mrs. Charles A. Doremus, Josephine Mack, Rose Dalrymple, and Courtenay Foote. (3) Write to Samuel French, at 28 West Thirty-eighth Street, New York, concerning the rights of the plays.

MIRROR READER.—Charles Purcell is the son of an army officer who was stationed in India, and there he spent the early part of his life with his father. He made his stage debut, in America, in 1905. Among the plays he has appeared in are "The Chocolate Soldier," Potash and Primutter," "Ziegfeld Follies" and "Flora Bella." Previous to his American stage career he sang in London. (2) Fania Marinoff was born in Russia, but came to America with her parents and settled in Denver at the age of five. There, when still a child she joined a stock company and remained with it until offered a road engagement. While touring with Blanche Walsh she attracted the attention of Max Figman, who engaged her to play with him in "The Man on the Box." She has since appeared in the following plays: "The House Next Door," "A Thousand Years Ago," "Consequences," "Arms and the Man," and "The Tempest." She has also appeared in motion pictures. (3) Her husband, Carl Van Vechten, is a newspaper man. (4) Sorry we have no biography of Frank Ridge, who recently sang John Charles Thomas's role in "Her Soldier Boy."

J. C. B., New York.—Estelle Clayton and Isabelle Evesson were the daughters of Mr. and Mrs. Evesson. (2) Estelle Clayton made her stage debut in New York with Jane Coomb's company early in 1878. In September, 1878, she was engaged for George Fawcett Rowe's company. Shortly afterwards she joined the Augustin Daly company for the season 1879-80. Next she became a member of Shook and Palmer's stock company and remained there during 1880-1881-1882. She next appeared with success in "One of Our People," which was followed by a season on tour with Dion Boucicault, playing in "The Shaughraun." Subsequently she apeared in "Esmeralda," "Hazel Kirke," "Young Mrs. Winthrop," and "Favette," of which she is the author. She also wrote "The Viking" and "A Puritan Romance." (2) Isabelle Evesson gained her stage experience playing small parts with Augustin Daly's company. During the latter part of her engagement with him she played on the road in "Needles and Pins," and "Cinderella at School." Next she joined McKee Rankin's company touring in "Carrots." Subsequently she appeared as Fuschia Leach in "Moths," under the management of Lester Wallack, following this with an engagement in London with Charles Wyndham. She returned to America in 1886 and joined the Boston Museum company, where she created many important parts. Next she appeared as Dearest in "Little Lord Fauntleroy," "Dr. Bill," "Betrothed," "The Crust of Society," "Hoodman Blind," and "Rosedale." Later she became leading woman of the Proctor Stock company in New York.

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 2038 Bryant. Evenings, 8.20. Matinees, Wed., Thurs. and Sat., 2.20.
William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast, including
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WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.20.
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In the new play by Claire Kummer.
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In New Military Operetta
HER SOLDIER BOY
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OLIVER MOROSCO'S GREAT MUSICAL FARCE WITH GIRLS
Canary Cottage
With TRIXIE FRIGANZA
CHARLES RUGGLES & HERBERT CORTHELL

NEW YORK THEATERS

EMPIRE Broadway & 40th Street Evenings, at 8.30. Mat. Wed. and Sat., 2.30.
Charles Frohman - - - - Manager
CHARLES FROHMAN presents
MAUDE ADAMS
A KISS FOR CINDERELLA
J. M. BARRIE'S GREATEST TRIUMPH

Cohan & Harris Theatre, W. 42nd St.
Call Bryant 6344. Evenings, 8.20. Matinees, Wednesday and Saturday at 2.20.
Cohan and Harris present
"THE WILLOW TREE"
A Fantasy of Japan
By Benrimo and Harrison Rhodes.

BELASCO Theatre, West 44th St. Evs. at 8.30. Mats. Thurs. and Sat. at 2.20.
David Belasco presents
FRANCES STARR
In a refreshingly new comedy
LITTLE LADY IN BLUE
By Horace Hodges and T. Wigney Percyval, authors of "Grumpy."

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.20.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT
By Messrs. Smith and Hazzard.

Republic Theatre, W. 42nd Street Evenings at 8.30. Matinees, Wed. and Sat., 2.20.
Selwyn & Co., present
JANE COWL IN LILAC TIME
A New Play by Jane Cowl and Jane Murfin.
"Delicate in treatment and tender in sentiment, 'Lilac Time' is an appealing romance overshadowed by war."—*Chas. Darnton, Eve. World.*

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Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success
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Music by Kalman. Book by Bolton.

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Season's One Substantial Success
Oliver Morosco's Great Laughing Success
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MANHATTAN OPERA HOUSE
34th St., West of Broadway. Evgs. at 8:15. Matinees, Wednesday & Saturday 2.15
A Gorgeous, Colorful Production with Company of 250 People
THE WANDERER
Greatest cast ever assembled in the history of the American Stage. Evenings and Saturday Matinees, 25c., 50c., 75c., $1.00, $1.50. Popular Matinee Wednesday, 25c. to $1.

Galwey Herbert, recently leading man in "Hobson's Choice," which closed a few weeks ago, will remain in Chicago and play for the Actors' Fund of America at the Auditorium Theater, March 9.

NEW YORK THEATERS

HUDSON West 44th Street. Evgs. 8.15. Mats. Wednesday and Saturday.
HENRY B. HARRIS ..... Manager
LAST WEEK
KLAW & ERLANGER present
Elsie Ferguson
in a new comedy of today
SHIRLEY KAYE
By HULBERT FOOTNER
Beg. March 12—"OUR BETTERS"

KNICKERBOCKER Theatre, B'way & 38th St., Evs. 8.30. Matinees Wed. & Sat. 2.30
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George Arliss
In J. M. BARRIE'S Comedy
THE PROFESSOR'S LOVE STORY

GEO. M. **COHAN'S** Theatre, B'way, 43d Street. Tel. Bryant 393.
Evgs., 8.30. Matinees, Wed. and Sat., 2.30.
KLAW & ERLANGER - - Managers
Henry Miller presents
Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out of the Kitchen
"Fragrant, diverting, appealing."—*World.*

ELTINGE Theatre, West 42nd St. Evenings at 8.30. Mats., Wed. and Sat., 2.30.
A. H. Woods presents
CHEATING CHEATERS
By Max Marcin.

LIBERTY West 42d Street. Evs., 8.30. Mats., Wednesday and Saturday, 2.30.
HENRY W. SAVAGE offers
The New Musical Comedy
HAVE A HEART
In Cast are
Louise Dresser, Billy B. Van, Thurston Hall, Flavia Arcaro, Margaret Romaine, Marjorie Gateson, Donald Macdonald, James Bradbury
AND BEAUTY CHORUS

FULTON Theatre, West 46th St. Evgs. at 8.15. Matinees, Wed. and Sat., 2.15.
J. FRED ZIMMERMAN presents
WILLIAM COURTENAY | THOS. A. WISE
In a New Comedy
PALS FIRST
By LEE WILSON DODD.

LONGACRE Theatre, 48th St., W. of Broadway. Evgs., 8.30; Mats. Wed., and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER Present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15
"THE BIG SHOW" Staged by R. H. BURNSIDE
ANNETTE (Herself) **KELLERMANN**
In a new WATER SPECTACLE
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1,000 PEOPLE
World's Biggest Show at Lowest Prices

Charles Judels has been engaged by the Shuberts for a character role in "The Beautiful Unknown," now in rehearsal again.

NEWS OF STOCK PLAYS AND PLAYERS

CHANGES IN NEW BEDFORD

Dorothy Beardsley Goes Elsewhere; Is Succeeded by Elsie Southern

NEW BEDFORD, MASS. (*Special*).—The All-Star Players showed a nice sense of dramatic balance and artistic proportion in "The Story of the Rosary," which was their offering Feb. 26-March 3. Enid May Jackson, as Venetia, brought to the part that intelligence and potent personal charm for which her work is noted, and she imparted dramatic forcefulness to a role that touches the entire gamut of human emotions, comedy and laughter—tears and tragedy. Weekly changes of bill permit glimpses of new phases of Miss Jackson's exquisite art, and she inspires her associates with her own artistic fervor. The ovations she received could not have been more genuinely spontaneous. Alfred Swenson, an actor of culture and refinement, who always distinguishes himself in parts calling for skill and finesse, as Captain Paul Romain, the hero, gave a manly and powerful rendition, his fine physique, commanding presence and resonant voice giving full authority to the role. Appreciative recognition must be given to W. J. Townshend's Karl Larose, which was marked by sincerity and an absolute lack, apparently, of striving for theatrical effect. Bob McClung, as the gruff but golden-hearted Colonel Hildebrand, scored heavily in his graphic rendering of the part. M. A. Kelly's impersonation of the detestable, grimly, vicious and cold-heartedly cynical Captain Philip Romain was dramatically effective. Carrie Lowe, as Sister Wanda, gave the part distinction, playing it with a refinement of manner that was delicious. Dainty and vivacious Dorothy Beardsley gave full prominence to the boydenish proclivities of Wilhelmina, portraying the part with gracious breeziness which well merited the generous appreciation accorded her. Tom Whyte depicted Fr. Theodore with convincing earnestness. Arthur LaRue, who has a very pronounced sense of humor, plays Lieutenant Peterkin with ingenuousness, his agreeable and buoyant personality fitting the character to a nicety. Mr. LaRue has found a fixed place in the regard of the patrons. Jack Murphy portrayed Smutz with discretion and Ben Hadfield was a satisfactory Prince Von Sabran. Indeed, the entire cast was excellent and showed the guiding hand of the very capable and artistic stage director, Arthur Ritchie. As Uncle Winklestein, Mr. Ritchie also contributed a capital bit of character work. The piece is superbly mounted, the admirable scenery, painted by Clarence Hanson, being elaborate and beautiful. Business was generally excellent. Dorothy Beardsley, the popular ingenue of the Players since the beginning of the season, will close this week to return to the stock company in Somerville, Mass., with which she played last season. She will be succeeded here by Elsie Southern, who comes from New Britain, Conn.

WALTER S. MACPHAIL.

"JUST A WOMAN" IN SALEM

SALEM, MASS. (*Special*). — "Just a Woman," by Eugene Walter, was Manager Katzes's production week Feb. 26. The theme is that of a worker in the steel mills, who, by backing a friend's invention, becomes rich. The money turns his head, he becomes a wreck of his former self and only after sorrow and self-sacrifice is his regeneration brought about by his wife, Julian Noa, as the Man, brought to his rather unsympathetic role, a keen understanding of the part and an excellence of acting for which is to be commended. As the Woman, Jane Salisbury was all that could be desired. She filled the part with color, playing with an insight and a quiet force that made the Woman seem very real. Elmer Thompson, as the Boy, was especially good, and John Mack as the Lawyer handled the part with his customary ease and ability. Aubrey Noyes made a most excellent Judge, and the balance of the cast contributed their usual satisfactory support. Week March 5, "Our Minister."

Manager Katzes had Mme. Sarah Bernhardt and her selected company of vaudeville artists for a matinee and evening performance March 8. Mr. Katzes is to be thanked for giving Salem this opportunity to see the "divine Sarah."

Beginning March 6, Mr. Katzes offered rather a novelty to his patrons by showing the chapters of Patria, with Mrs. Vernon Castle, between the acts. There will be a new chapter each week for fifteen weeks.

DOROTHY BENNETT.

"CHECKERS" IN SCRANTON

SCRANTON, PA. (*Special*). — Academy: "Checkers," by Henry Blossom, Jr., was the attraction given by the new Poli Stock company week Feb. 19 to excellent business. Frank Charlton as Checkers had the center of the stage most of the time and did very satisfactory work, receiving hearty applause. The remainder of the cast gave adequate support. The staging was excellent and the scenery in perfect keeping with the play. "Mile-a-Minute-Kendall" week March 5.

C. B. DERMAN.

"ROSARY" AT BROCKTON

BROCKTON, MASS. (*Special*).—"The Story of the Rosary," a war play by Walter Howard, was given a fine production by the Hathaway Players week Feb. 26 to large and enthusiastic audiences. Hooper Atchley as Paul Romaine gave a dignified and manly portrayal, Ruth Lechler as Princess Venetia displayed marked ability in her excellent impersonation of the difficult role, John B. Whiteman did fine work as the villainous Philip Romaine, Herbert DeGuerre as Karl Larose (the friend of Paul) played the role in a manly and convincing manner, Lillian Neiderauer gave a fine impersonation of Sister Wanda, William H. Dimock in the eccentric role of Uncle Winkleslein made a hit with his comedy characterization, R. Thomas Holden, the new juvenile, as Lieutenant Peterkin made a very favorable impression, doing bright and clever comedy work; Betty Brown vivacious as ever, was excellent as Wilhelmena Hildebrand; Marion Chester as the Duchess von Salran gave a fine impersonation; Forrest Abbott, Malcom Clifford, and Burt Campion did good work in their respective roles. The stage settings under the direction of William H. Dimock were very elaborate. "The Little Millionaire" week March 5.

W. S. PRATT.

"THE CONFESSION" IN ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players strong production of "The Confession," which drew crowded houses to the Mozart Feb. 26-March 3, marked the return of Harriet Duke, the popular leading woman, who has been out of the cast for two weeks. She was enthusiastically welcomed back and, as Rose Creighton, was seen at her best. Edward Everett Horton made a remarkably strong Father Bartlett. His conception of the role was perfect and made a marked impression, crowding him close to Lee Sterrett, the well-liked stage director in the difficult part of Joseph Dumont. No better bit of acting has been seen on the Mozart stage this season. Dan Malloy was a humorous Michael Grogan and Charlotte Wade Daniel did her usual good work as Mrs. Bartlett; Hazel Corinne pleased as Patsy Moran, Herbert Light as Tom Bartlett helped greatly, and J. Harrison Taylor, Dave Callis, Edward McMillan, Girard Patterson, and Lee Parks rounded out an unusually good cast. "Texas" March 5-10.

J. MAXWELL BEERS.

WILKES'S "POLLY" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players at the Orpheum in "Polly of the Circus," Feb. 18-24, which was well presented before houses ranging from medium to capacity. Phoebe Hunt interpreted the title part with her usual skill and cleverness, while Norman Hackett, as leading man, sustained his role with fidelity and effect. William C. Walsh scored as Hasty James, and James Sheehan was clever in Uncle Toby. In the cast were Fanchon Everhart, Dora Mae Howe, Dora Sullivan, George Rand, Addison Pitt, Norman Feusier and others, who contributed to the success of the performances. Same company in "Within the Law," Feb. 25-March 3.

BENJAMIN F. MESSERVEY.

ABE AND MAWRUSS, SPOKANE

SPOKANE, WASH. (*Special*). — American: Harry J. Laland as Abe Potash and Ben Erway as Mawruss Perlmutter scored big hits in "Potash and Perlmutter," presented by American Players week of Feb. 18. Ralph Cloninger was splendid as Boris Andrieff, as were Jessie Arnold as Ruth Goldman and May Roberts as Mrs. Potash. "The Eternal City" is underlined.

ROBERT S. PHILLIPS.

BRIDGEPORT'S LYRIC

BRIDGEPORT, CONN. (*Special*).—"The Silent Witness," the sensational and deep psychological drama which stirred the big city to its depths during the past three months, was produced for the first time in stock, by the splendid company at the Lyric theater, week Feb. 26-Mar. 3. With a tense absorbing theme this offering held a firm grip on the audience during three dramatic acts full of quick action, deep thought and delightful repartee. The unexpected punch at the close of the play supplied the necessary relief for the suspense of the audience. Miss Frances McGrath, the pretty, dainty star who came to us from Keith's New York City, ran the gamut of emotions in the love play, assuming the role of a sixteen year old girl and later that of a mother of thirty-five with a grown son, the latter role being taken by Albert Gebhardt. His emotional work and that of Miss McGrath's was a gem, the best they have done since joining local forces. The new leading man, Alfred Cross, had ample scope and opportunity of displaying his talent as Richard Morgan, in this his second vehicle. Miss Luella Morey and William Evarts in character work as Miss Sarah Blakely (with an accent on the *Miss*) and Rigeby, respectively, went up to the top notch in our affections. Others in the cast are: Walter Marshall, as John Pelham; Florence Hart, Ruth Pelham; Leo Kennedy, Mr. Weldon; John F. Carlton, Wilbur Weldon; Gladys Gillen, Janet Rigsby; James Hayes, Norman Blakely; Daddy Base, Dr. Wiley; Ethel Daggett, the girl reporter, Frank Peck, Kato; Harvey Hayes, Wiggins. Week March 5-10, Eugene Walter's play, "Just a Woman," by the Lyric people. Also near future attractions by this stock company will include "Arms and the Girl," "Justice," "Treasure Island" and "Broadway and Buttermilk."

MARY SAYLES HANCOURT.

"THE MIKADO" IN KANSAS CITY

KANSAS CITY, MO. (*Special*).—Grand (W. J. Flynn, manager): With all the elaborate care that characterized their earlier productions the Opera Players offered themselves week Feb. 25-March 3, in a most engaging performance of "Mlle. Modiste," and they more than held their own in a week that was almost a record one for uniformly excellent amusements in this city. Maude Gray sang the part of the adorable Fi-Fi with ease and wonderful charm, while Humbird Duffy appeared to advantage in the part of Etienne. Billy Kent as Hiram Bent, Sarah Edwards as the proprietor of the Parisian hat shop, and the popular Harry Fender handled their clever comedy lines in an A1 manner. Lillian Crossman's beautiful voice was heard to advantage in "Poor Butterfly." Several interpolations served to bring the opera to date. As usual, the company's high-class chorus, beautifully costumed, had its share in the success of the offering. "The Mikado," current week.

JACK MCCLEERY.

"DAIRY FARM," SOMERVILLE

SOMERVILLE, MASS. (*Special*). — Somerville Theater Players, Monday, Feb. 26, in "The Dairy Farm." The play is produced by the company's director, Kendal Weston; the specialties introduced in Act II are the talk of the town. Arthur Howard as Nathan and Adelyn Bushnell as Lucy have roles which are of the nature to please, and both Miss Bushnell and Mr. Howard are making new friends at each performance by their clever works. Johnnie Dugan, Brandon Evans, Betty Barnicoat, Jack W. Lewis, Elbert Benson, and Edwin Baily appear to particularly fine advantage. Current week William Collier's smashing laugh success, "Caught in the Rain."

CLYDE E. MCARDLE.

S. O. GARDINIER.

Apeda, N. Y.

MAXINE MILES.

Leading Man, Gardinier Stock Company, Playing a Successful Engagement at the Magic Theater, Ft. Dodge, Ia. The Leading Lady of the Company, Whose Picture Is Given, Is Maxine Miles

KEITH IN BROOKLYN

Stock Revival at the Gotham Starts with "Sinners" Next Week

Believing that the theater-goers of the nation are once more play hungry for the speaking drama, the B. F. Keith management has decided to begin a revival of their former stock companies, beginning with the Gotham Theater, Brooklyn, on March 12. The stars of Keith's famous Portland, Me., Stock company have been brought to Brooklyn for the revival of Keith stock in Greater New York. Alma Tell will be leading woman and Arling Alcine leading man. Warren Munsell, the best known stock producer in the United States, will be in full charge of productions and stage management. The opening bill on Monday matinee, March 12, will be "Sinners," to be followed by "Common Clay," "Just a Wife," and "Rolling Stones." The full personnel of the company will be announced in a few days, but it is asserted by the Keith publicity man that the Gotham Players will be the best stock company that has ever played under the Keith name in New York. After the Gotham is well under way more theaters in Greater New York will be turned over to stock. There is now an abundance of strong modern plays available, and the Keith studios permit of elaborate productions. Prices at the Gotham will be 10, 20 and 30 in the afternoon, and 20, 35 and 50 in the evenings. There will be two Sunday concerts by Keith stars every week. The box-office of the Gotham will open next Monday morning at 9 o'clock, and will be open thereafter from 9 A. M. to 9 P. M. daily. General Manager John J. Maloney of the Keith theaters of Greater New York is in personal charge of all the details of the stock revival. He knows stock to its minutest detail and is an enthusiast over this method of giving the public the best at low prices. He has entered with his customary energy into organizing the Gotham Players. The theater will be put in up to the minute order for the opening, Mr. Maloney having arranged a thorough overhauling.

TEN WEEKS IN COLUMBUS, O.

COLUMBUS, O. (*Special*).—The Southern Stock company presented for their patrons last week "On Trial." Tenth week for this company and business good. Moving stages have been constructed, and the production of this play is a real achievement for this company. Edward Mackay in the part of Strickland is playing with his usual finish. Of all the stock people who have played in Columbus, none has ever had the following that Mr. Mackay enjoys. Miss Howard and the remainder of the company handle their parts very well. May Melvin joins the company as lead in "Tess of the Storm Country." "Sinners" follow.

LEONARD G. LATHAM.

PASSION PLAY IN HOBOKEN

Commendatory phrases anent the production of "Veronica's Veil," at the St. Joseph Auditorium, West Hoboken, N. J., fail to do justice to the Passion Play. "Veronica's Veil" was written by a Passionist Father, Rev. Bernardine Dusch, C.P., and requires a cast of over one hundred persons to stage it. The play is copyrighted for the exclusive use of the Passionist Fathers. St. Joseph's Auditorium, built expressly for the Passion Play, accommodates over 1,200 people. The play will be performed at 2:30 o'clock every Sunday afternoon and at 8:15 every Tuesday and Thursday evening, all during the Lenten season.

ERNEST A. GREWE, JR.

"PRINCE CHAP" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—The Dubinsky Bros. Stock company are presenting "The Prince Chap" Feb. 25-March 3. Ed Dubinsky scores heavily as William Peyton, the "prince chap," and Barney Dubinsky is unusually successful in his role of an Englishman. Little Bessie Marshall plays the part of Claudia, as the seven-year-old child, and won much favor. Dainty Eva Craig plays Claudia, the young woman, and made a most fascinating and lovable character of the little woman. Lottie Salisbury was a decided favorite as Phoebe Puckers. The play was enthusiastically received by fine business.

JOHN A. DUNCAN, JR.

"KATHLEEN MAVOURNEEN"

PITTSBURGH. (*Special*).—Manager McTighe of the Empire offered the Marguerite Bryant players in the Irish play "Kathleen Mavourneen," week Feb. 26. Marguerite Bryant was admirably cast in the title role, and did her usual good work. Frederick Colegrove was cast as Terrance O'Moore to advantage and William E. Lemuels was praiseworthy as Bernard Kavanaugh. The offering was well presented and the other members of the cast gave able support. "The Trail of the Lonesome Pine," week March 5.

FACKINER.

BROOKLYN STOCKS

"Old Homestead" at the Grand—
"The Barrier" at Fifth Avenue

BROOKLYN, N. Y. (*Special*).—Grand Opera House: "Brooklyn's Own Stock Company" for its third week Feb. 26-March 3, chose "The Old Homestead." The action is very pleasing and the play is exceptionally well for stock. Richard Buhler and Miss Mae Desmond did admirable work in the leading roles and are fast making themselves solid with the patrons of the Grand. The balance of the cast composed of very fine talent included John B. Loraine, A. S. Byron, Harry B. Roche, Dorothea Sadler, Hazel Miller, Albert Ginty, Hayden Stevenson and Graham Velsey. They supported the principals very creditably. Matinees Tuesday, Wednesday, Thursday and Saturday. "The Silent Witness," March 5.

Fifth Avenue Theater Stock Company: The Fifth Avenue Theater Stock company put over another winner week Feb. 26-Mar. 3 playing "The Barrier." The cast lead by Miss Irene Summerly and Mr. O. MacWatters were at their best and each one taking part produced their share to make a good success. In addition to Miss Summerly and Mr. McWatters, were Frances Younge, Helen Spring, Theodore Dion and Anthony Blair. This week's presentation is "Lena Rivers," a good production with good effects by Director Harry Horne.

R. J. MERKLINGER.

BYBEE, HUTCHINSON

HUTCHINSON, KAN. (*Special*).—Home (W. A. Loe, manager): The M. E. Bybee Stock company in a "Pair of Sixes" and "Won by Waiting" week Feb. 24. Both plays were well given to S. R. O. houses. "A Pair of Sixes" was one of the best comedies seen here this season. Mr. Bybee as Bud Fisher in "Won by Waiting" scored a big success. The same company in "A Bachelor's Romance" and "Quincy Adams Sawyer" week March 3.

Convention Hall: "Macbeth," Feb. 28; Lyman Howe Motion Pictures, March 1.

C. W. OSWALD.

ELSMERE QUITS

It is a matter of great regret that the Elsmere Theater Players were forced to close their season owing to lack of patronage. Actor-Manager Clay Clement surrounded himself with a company of exceptional merit, making a strong bid with the best dramatic productions and presented musical comedies, with vocally-gifted assistants, that did not admit of adverse criticism. It is sincerely to be hoped that the popular members of this stock company will find a more suitable location for their offerings and not leave the Bronx without a single resident stock organization.

IDA C. MALCOMSON.

BIG STOCK BUSINESS IN MAINE

LEWISTON, ME. (*Special*).—The Chicago Stock closed two weeks' engagement at Bangor, Me., Saturday, Feb. 24, to largest business in the history of the theater. Three performances were arranged for closing day, all three reserved at straight prices and sold out in advance, totaling over 3,400 admissions with receipt of $900 on the day.

WHO, WHERE, WHAT IN STOCK

The Orpheum stock at Fargo, N. D., gives two shows each night, offering practically entire bills. The first show starts at 7:30 and the second at 9:30. The scenery is painted for every bill and the stage hands work very fast so that there is seldom more than four minutes between acts. Matinees are given on Wednesdays and Saturdays.

Morrison.

JACK BESSEY.

Jack Bessey has his own territory in the mid-west and can come around as often as he wishes and do capacity business with his stock company, which offers the choice royalty plays.

William Winterhoff has joined James D. Glass' stock at El Paso, Texas, placed by A. Milo Bennett, of Chicago.

Albert Findley has joined the stock at the Metropolitan Theater at Oklahoma City, Okla.

Billie Hathaway is organizing a stock in a northwest city and has authorized A. Milo Bennett, the Chicago agent, to secure the people.

It is reported that the stock at the Temple Theater at Fort Wayne, Ind., closed owing salaries.

The Jack Champion stock closed its engagement at Creston, Iowa, and has taken to the road.

Mock Sad Alli's stock has taken to the road after twelve weeks of rotation stock in Milwaukee, playing several different houses one night each week.

Vivian Varney, who is with the De Forrest stock at the Krug theater in Omaha, Neb., may take an interest in the organization.

Helen Keyes is in Chicago having closed with the Obpheum stock at Fargo, N. D.

The Sherman Kelly company opened an engagement of stock at the Orpheum theater at Aberdeen, S. D., this week.

All house records for popular price amusement were broken by the Walter Davis Stock Company at The New Garden theatre, Lock Haven, Pa., during the engagement week Feb. 19-24. The company will return Easter Monday to begin an indefinite engagement of Stock presenting two plays a week.

Charlotte Wade Daniel, after a short absence has rejoined the Mozart Theater Stock at Elmira, N. Y., for the balance of the season.

Eugenie Blair has succeeded Anna Doherty as leading woman of the Knickerbocker Theater Players, Philadelphia. She appeared in "Madame X" March 5. Anna Doherty (Mrs. Carl Miller), wife of the manger, retires on account of ill health.

"In Walked Jimmy" at the Akron, O., Music Hall made a stir as played by the Home Stock company. Walter Baldwin, Jr., in the leading man; Jim Swift and Gladys Bush are excellent supports.

Friends of Hazele Burgess will be glad to learn that she is heading her own company known as The Hazele Burgess Players at the Strand Theater, Miami, Florida. They opened week Feb. 5 with "Jerry" and Miss Burgess and her excellent company which is supporting her have already become prime favorites with her many friends in Florida.

Miss Warda Howard has closed her engagement as leading woman of the Southern Players, Columbus, Ohio, and will enter the moving picture field. She is succeeded by Mae Melvin, who made her appearance in the Southern last week in "Tess of the Storm Country."

Roland G. Edwards, Frances McGrath, Luella Morey, Walter Marshall and Albert Gebhardt, all former members of the B. F. Keith Bronx Stock company, this city, are now associated with the Lyric Theater Stock, Bridgeport, Conn.

The best company that ever played the Pastime Theater, in Alexandria, La., was the Gilson Players. Blanche Hazelton, the leading lady, is both talented and attractive, displaying unusual talent in emotional roles. The business during their engagement here was standing-room only at each performance. The cast supporting Miss Hazelton, was Leon Gilson, Jess Finley, Jack Morrison, Chas. Zimmerman, William Winhoff, Jack Harrison, Viola Wallcott, Kathleen Gibson, and Lulu Burdett. Their plays were all new and up-to-date, most of them owned by Mr. Gilson.

Ramsey Wallace, who received his start in the stock company at the Baker Theater in the days of Lillian Albertson's regime, has been engaged as leading man for the Morosco Stock company at Los Angeles. He is a Rochester boy and until the illness of Arnold Daly was supporting that star in a successful run of "The Master." Mr. Wallace was last seen in Rochester, N. Y., with Laurette Taylor in "The Wooing of Eve." He created the leading man's role in "Kick In" for the London season.

John B. Kleeman, a well-known Baltimore newspaper man and cartoonist, has joined the publicity staff of the Winifred St. Claire company, Paterson, N. J., as assistant to Dixon Van Valkenberg.

Jack Morgan, recently of the Jack Morgan Players, has signed up with Edgar Allan Wulf's act of "The Punch."

The Wigwam Stock company is in full blast in San Francisco. Landers Stevens is manager and opened the season in "The Great Divide," he taking the stellar role. Georgia Cooper had the role of Ruth Jordan, and her work of depicting an Eastern girl in a Western town gave entire satisfaction to the audience in the Mission Street playhouse. Richard Sterling, Jack Bryce, May Nannery, Bess Sankey, Al. H. Hallett Arthur Belasco, and young Gerald Spaulding, who appeared in Henry Miller's production of the same play, were all well cast and handled their parts smoothly.

Miss Alice Clements, who has made an enviable record as leading lady at the Academy of Music, Haverhill, Mass., will take a well-earned rest in Bermuda, and is leaving for that island this week.

COLUMBUS, OHIO

COLUMBUS, OHIO (*Special*).—Leo Ditrichstein and his splendid company played to very poor business at the Hartman, Feb. 26-28. The management reported that attendance was the poorest that the company has experienced since it has been on the road. "Twin Beds," Mar. 1-3.

The Knickerbocker has changed its policy, starting the week with tabloid musical comedy. After the performance on Monday the police were called in and, with their help one act was canceled and the bill rearranged to suit the management.

Keith's has Nan Halperin for their headliner, and she is taking Columbus by storm. The remaining acts on the bill are up to the usual standard.

LEONARD C. LATHAM.

SPOKANE

SPOKANE, WASH. (*Special*). — Auditorium: "The Blue Paradise" played to big business three nights, Feb. 18-20. It is pronounced the most uniformly pleasing light opera Spokane has seen since "Madame Sherry." John E. Young, Shep Camp and Madeline Nash had the leads. Dates for two forthcoming musical attractions are announced by Manager York of the Auditorium. "The Bird of Paradise" March 2-3 and "Katinka" March 5-6. The Zoellner String Quartet, presented by the Spokane Musical Art Society, drew a capacity crowd to Vincent M. E. Church Feb. 19.

ROBERT S. PHILLIPS.

HUNTINGTON, IND.

HUNTINGTON, IND. (*Special*).—Andreas Dippel presented "Gypsy Love" at the Huntington Feb. 26 to good house. It was one of the best musical shows of the season, being well presented by a capable company and augmented orchestra. Arthur Albro as Josi, the gypsy musician, was in splendid voice. Ruth Thompson, as Lilia, was also a favorite. The "Despoilers" at the Empress drew two packed house Feb. 26, 27. "Where Love Leads," featuring Ormi Hawley, March 1; "Butterfly Girl," featuring Marzarite Fischer March 3. At the Princess "The Cossack Whip," featuring Viola Dana, March 1; "Patria," featuring Mrs. Vernon Castle, March 2; "Miss Petticoats," featuring Alice Brady.

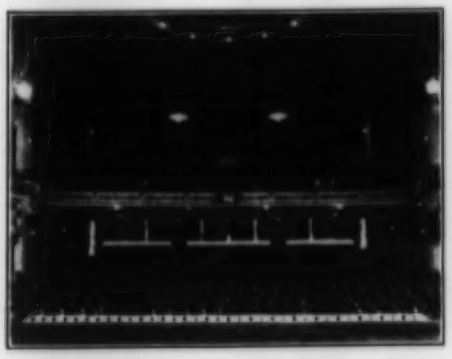
ISIDORE L. MARX.

The Pride of Hagerstown, Md.

Hagerstown, Md., is proud of its new playhouse, the Maryland, recently opened, two ex-mayors and city and county officials being present, participating in the exercises. Ernest Westfall is the manager of the house. In all of its appointments the Maryland is modern, and special attention was given in the construction to acoustics. The big feature of the opening was "The Commuters," a five-act motion picture, and there were other attractions. Speeches were made by former Mayors A. C. Strite and Henry Holzapfel. The architect of the Maryland is Thomas W. Lamb, of New York City, who had the co-operation of Harry E. Yecoler of Hagerstown. The cost of the house, including the real estate, is $900,000. The seating capacity is 1700. The decorative work is by Arthur Bronnet of New York City, and the structural work is by George B. McK. Wolf of Hagerstown. The house has the commendation of all theatrical people who have seen it and as Hagerstown and vicinity has a population of 30,000, there is no doubt of success as long as the present management continues its plans.

The builders are the Potomac Real Estate Company, composed largely of local capital. The theater is a fireproof structure and contains a large stage, balcony and gallery. The balcony and gallery are of cantilever construction. There are no posts to obstruct the lower floor. There is a handsome main entrance, with a side entrance on the alley to the balcony and gallery. The building is constructed of brick, steel and concrete, the floor of the auditorium being concrete. A million brick were used in the construction, furnished by the Hancock Shale Brick Company and the Henson Brick Company, of Hagerstown.

The company, in order to facilitate the work, constructed the foundation, and there are 100 tons of steel on the grounds. HARRY S. EISENBISE, Philadelphia, was the consulting engineer for the steel work. The same company is operating the Palace Theater in Hagerstown and will operate both houses.



MADGE WEST
LEADING WOMAN
Academy Players Halifax, N. S.

FRANCES McGRATH
LEADING WOMAN
LYRIC THEATRE STOCK, BRIDGEPORT, CONN. Address care DRAMATIC MIRROR

CHARLOTTE WADE DANIEL
CHARACTERS Mozart Theatre, Elmira, N. Y.

W. O. McWATTERS
LEADING MAN Fifth Ave. Theatre, Brooklyn In "The Law of the Land"

ELMER O. PETERSON
In "LUCRETIA BORGIA" Personal direction Herbert Brenon. Chas. L. Gill, Bus. Mgr.

HAYDEN STEVENSON
GRAND OPERA HOUSE, BROOKLYN Address Green Room Club, New York.

ANTHONY BLAIR
FIFTH AVE. STOCK CO. Comedian in "THE LAW OF THE LAND"
Fifth Ave. Theatre, Brooklyn, N. Y.

GEORGE HENRY TRADER
ON TOUR
With MADAME NAZIMOVA

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REPORTS FROM MIRROR CORRESPONDENTS

STORK HOVERS OVER "SYBIL"

Strictly Confidential About Julia Sanderson's Retirement—House Managers at One-Night Stands in Doubt—

CHICAGO March 8 (*Special*).—Julia Sanderson retires from "Sybil" at the close of the Chicago engagement as an interesting family event is to occupy her time for a while. She was married some time ago to Lieutenant Bradley Barnette, U.S.A. Wilda Bennett takes her place in the three-star combination which includes Donald Brian and Joseph Cawthorne.

Illinois: Last week of the three-star combination in "Sybil." Mrs. Fiske in "Erstwhile Susan" follows March 12.

Garrick: "The Passing Show" opened Sunday, Feb. 25, at $5 for best seats and packed the house. It is the same sort of entertainment as its predecessors and so is very popular with amusement seekers.

Cohan's Grand: "Turn to the Right" is a pronounced success.

Powers: Seventeenth week of "The Boomerang"; a splendid show with a perfect cast.

Blackstone: Margaret Anglin in "The Lioness."

Olympic: "Potash and Perlmutter in Society" is in its sixth week.

Princess: Last week of William Hodge in "Fixing Sister."

Gazzolo, Gatts and Clifford's "The Katzenjammer Kids" is at the Imperial this week. March 5, and is doing a remarkable business as Frank A. P. Gazzolo, prominent in the producing firm, is also half owner of the house and put forth extra effort to make this engagement successful. The show has been doing a big business since it opened, coming here from Omaha where it opened the gallery at the Boyd for the first time "since pictures came into favor," to quote an Omaha critic. The production is a very elaborate one and the costuming of the chorus girls is daring as well as attractive. The show is full of fun, being more refined than the cartoon comedies of the past, yet having enough slapstick to get over to popular-priced audiences. It is about half way between the Gus Hill cartoon show and the productions at the La Salle theater a few years ago. George Gatts put on the show and is deserving of much credit. Virgil Bennett staged the dances and has arranged some delightful numbers. David M. Woolf wrote the book and lyrics and Donald Bestor the music.

F. P. Churchill's "The Fraternity Boys and Girls," opened on the International circuit at the Park at Indianapolis, Ind., this week, having undergone the process of lengthening and strengthening in Chicago last week. The show has appeared all season as a tabloid on W., V., M. A. time and has had new numbers added and two vaudeville acts interpolated into the performance—the Tony Florens troupe and Maria, a girl accordeonist. Sylvia De Frankle, who was featured in the tabloid, is in the International show. She was out of the tabloid for a week undergoing an operation. Gracie Rheams, her understudy, took the leading part for a week or two with such success that T. P. Churchill put her under contract for a principal next season.

There is the greatest difficulty in getting one-night stand managers to answer letters of inquiry regarding attractions. A hundred circulars about open time does not bring a dozen answers any more and letters with stamped envelopes enclosed are not answered more than one-third of the time. The house managers in one-night stands are evidently lukewarm in their interest in touring attractions. The publishers of "The Show Book," a directory of amusements sent the book, which sells at 25 cents and paid three cents postage on each copy, in an effort to get the name of the theaters playing touring attractions in Middle-West states and only about one manager in ten replied.

Perry J. Kelly, who is still looked upon as a Chicagoan, although his headquarters have been East for a few years, closed his "My Home Town Girl" at Newport News, Va., week before last owing to the illness of his wife, Eda Von Luke. This is the show which played the firemen's benefit in Chicago this year, appearing at the Auditorium.

Ralph Thomas Kettering's newest sketch, called "Rich Girl—Poor Girl," will be seen at the Rialto Theater next week. Willis Hall plays the leading role. It is a travesty on his "Which One Shall I Marry?" which was first produced in vaudeville and later was enlarged to an International circuit show by Ed. W. Rowland, Sr., and Lorin J. Howard.

The Majestic Theater at Dubuque, Iowa, which is identified with vaudeville, will play the Jack Bessey Stock company on Christmas week, and James Wingfield is booking road attractions after April 5, which indicates that vaudeville is to be discontinued early.

"The Knife," by Eugene Walter, opened an engagement at the Chicago (formerly the American Music Hall) on Wednesday night of last week, but is not expected to have a very successful stay at that house for the theater is badly located. Lew Fields in "Bosom Friends" tried that house recently and had to give up although he is said to have confidence in the play. Alice Beckley (Mrs. James K. Hackett) returns to the stage with this production.

Sarah Bernhardt's engagement at the Auditorium is set for week of March 25, and "Ben Hur" will probably follow.

Frank Herbert, who was at the Majestic last week with "The Night Boat," is a Chicago boy and was last seen here with Jane Cowl in "The Song Bird."

Helen Gleason and McLain Gates, well known dramatic people, are at the Great Northern this week in a new act by Allen Liebler, brother of Fritz Liebler, who was with Dave Warfield's company in "Van der Vecken." It is called "The Submarine Attack" and is based on a timely subject as well as being splendidly acted. Miss Gleason and Mr. Gates were leading people in stock at Fort Wayne, Ind., last season. Helen Gleason was formerly in support of Irene Fenwick at Denver in stock. McLain Gates supported both Laura Nelson Hall and Dorothy Shoemaker, who were recently seen here in big time vaudeville. In addition to this the players appeared in the Chicago production of "On Trial," "Seven Keys to Baldpate," etc., etc. Their act is believed to have big time merit.

Anson Varney is with "The Shepherd of the Hills" which Gaskell and MacVitty opened this week for a tour of one-night stands.

Jean Wardley and company were seen at the Casino last week in "Diamond Daisy," a playlet by Jack Lait.

"The Divorce Question" headlined at the Rialto Theater last week and proved one of the most effective dramatic acts of the season in Chicago. It is practically the first act of the show with the husband character eliminated. It held the audience at all times and handkerchiefs were seen here and there. The parts are well acted and the play is given adequate scenic production.

"Dream Girl of Mine," which is one of Chauncey Olcott's vehicles under another name, is touring the Mid-West with Edwin F. Townsend as manager and Tom Diggins ahead.

William B. Sill is in Chicago ahead of "Chin Chin," which gets three weeks of the time originally laid out for "Sybil" at the Illinois. The return date is expected to prove very profitable for both house and company.

Among the smaller one-night stands of the Mid-West which are doing a particularly good business this season with big shows are Dixon and La Salle, Ill., Baraboo, Wis., which has a new theater, is also taking its place among the best towns out this way, ranking with Richland Center and Mineral Point, in that state. "Fair and Warmer" recently did splendidly in those three Wisconsin towns and also in La Crosse.

Billy Single Clifford in "Linzer Longer Lucy" opens on the Central States circuit March 11 at Quincy, Ill.

"Hit-the-Trail Holliday" is now playing the Middle-West and will be seen in the vicinity of Chicago Easter week, opening at Alton, Ill., April 8.

Walter Lindsay has taken "Never Born" from Robert Sherman and will organize a company to play Missouri and then to the Pacific coast. Lindsay has been out of the game for a couple of seasons.

James Wingfield is working on his new date book which is expected to be out this week.

Gazzolo, Gatts and Clifford's "The Unborn Child," jumped from Indianapolis, Ind., to Baltimore, Md., this week. The show did over $5,000 at Indianapolis last week. One of the one-night stand shows went into Peoria for four days and opened light but turned people away the last day, which has led to booking of the companies for more than a night in smaller cities.

"Turn to the Right" has not done less than $16,000 on a week yet at Cohan's Grand and it is predicted that it will have a six months' run.

Gordon Standing, who was arrested and tried on an "outlandish charge," according to L. Andrew Castle, of the Actors' Equity Association, was found not guilty Feb. 27.

People are being engaged for "The Snare," which will open out of town March 17. Negotiations are on for an engagement in the loop in the event that the show is the success that its promoters anticipate and a second company will go out in that event. The show is sent out by an incorporated concern in which Allen Shrock, of the Shrock scenic studio, Judge McLean and Johnny Lydiard are interested.

Harry A. Keefer, who is managing the Goldie Cole Stock company, will put out a repertoire show under canvas the coming Summer. William Triplett and H. Walter Van Dyke will put out a show of that nature which will open at Council Bluffs, Iowa. Harry Le Mack is promoting a tent show for the coming Summer. Chester Keyes may take out a show of that kind. Joycey Williams will have a tent repertoire show which will open the season at Knox City, Mo.

E. E. MEREDITH.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Gertrude Hoffman in her "1917 Review" toplined the Bushwick bill week of Feb. 26-March 3. The act is very costly with a large troupe, while the exhibition of dancing and music was a treat. The house did capacity business practically at every performance and the people coming expectantly to see a good bill were not disappointed. In addition to Miss Hoffman's review, the program was made up of the following: Dyer and Fay, Valmont and Reynes, Lydell and Higgins, Mabel Adams and Marion Murray, Pietro and the seventh episode of "Patria." The performances at this house recently have been of very high order with the result that frequently it is unable to take care of all comers.

Eva Tanguay was the bright light on the Orpheum program week of Feb. 26. Emily Wellman made her Brooklyn debut in "Young Mrs. Stanford" and went well. Others to appear were Bert Baker, Cooper and Ricardo, Rudinoff, Tom Reed, Donald Roberts, the Wright Girls and Hooper and Marbury. The seventh episode of "Patria" completed the program. The Orpheum is experiencing one of its most profitable seasons since its opening.

Dorothy Dalton in "Back of the Man," and Constance Talmadge are at the front of the Triangle bill, the latter appearing in "Betsy's Burglar." Usual comedies complete the program.

Sir Herbert Beerbohm Tree with his English company, was welcomely received at the Montauk where large audiences appreciated their rendition of Shakespeare's "Henry VIII." This is the second production of this play this season in Brooklyn and it has met with unqualified success in both instances. The work of the company was superb and the business accorded the management was excellent and well deserved. "The Yellow Jacket" current week.

For the second time this season "So Long Letty" is playing at the Majestic during week of Feb. 26. It is very noticeable that the popular musical comedy is not wearing itself out to witness the great number of people paying their admission. Practically every seat for the run was sold and the buyers thought themselves well justified, which is pleasing to themselves and the management. The production was indeed superb. "The Lodger" current week.

R. J. MERKLINGER.

ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—"Sweethearts" pleased a good house at the Lyceum Feb. 19. "Flora Bella" delighted a large house Feb. 23 and proved one of the treats of the season. "One Girl's Experience," Feb. 24; fair business. Good vaudeville at the Majestic and pictures at the Colonial and Regent had good business, Feb. 26-March 3. J. MAXWELL BEERS.

SPRINGFIELD, MASS.

SPRINGFIELD, Mass. (*Special*).—"Should auld acquaintance be forgot" ought to be the chorus when you read this, but a multitude of business affairs, combined with the coming of Spring, offer some excuse for my delinquency. However, I have kept abreast of the dramatic and near-dramatic attempts that have halted their caravans here.

The past month has been one of variety with an overdow of amateur plays that gave the inveterate theatergoer a chance to stay home, I say this advisedly, for there is no doubt but what genuine amusement has been afforded people by the non-professionals (I don't like the word "amateur"; its very like an epithet) that have "trod the boards" in the words of the extinct tragedian.

Well Feb. 1 witnessed "Lilac Time," with Jane Cowl, and from the reports emanating from your Metropolis of Meticulousness the play must have had some additions since it appealed so strongly to a crowded house at the Court Square. Most of the young women of my acquaintance (I only know a few) stated that they had a splendid time weeping at it.

"The Only Girl," March 2-3, appeared with a rather good company and the Victor Herbert music was whistled about town for a week.

Germany had her innings on the 5th, when "Alt Heidelberg" was presented by an amateur company for the German Red Cross relief. This was just after the break in diplomatic relations, but even that trouble and a severe snowstorm did not halt the Germans from taking away a goodly sum.

"My New Curate," Feb. 6 was another ambitious amateur attempt, and this was followed up on the 7th by "Pi Pi of the Toy Shop," still more amateur players. By this time it seems as though every amateur in Springfield, and they must include half the population, have had their chance on the Court Square stage.

"Very Good, Eddie," came back for three days, Feb. 8-10, and surprising to state, had good houses at every performance. To the perplexed writer it seems as though this musical comedy has played here at least once a week for the past season, but others have assured me quite seriously that it has not been here so often as that.

"Pierrot the Prodigal," that super-excellent pantomime that Winthrop Ames has produced so well, played here for three days, Feb. 12-14, and was a revelation. It is one of the exquisite things of the season and, although I saw it last September in New York, I eagerly went again. Margot Kelley's hair is as striking as ever. I wonder how she fluffs it.

Howe's Pictures came for three days Feb. 15-17, with an interesting array of views, and "The Cinderella Man" followed it for five performances, Feb. 19-22, with matinee Feb. 22. This last-named effort is a regular cream-puff of a play, all sugar and no seasoning but it certainly pleased. That "poet in the attic" stunt is fine and I have been on the lookout for an attic since I saw it. Phoebe Foster was absent from the cast while it played here, owing to a case of conjunctivitis, otherwise known as pink eye. Such a part ought to give her sugar of the eye. Bertha Ballinger assumed her role and gave a decidedly fresh and pleasing portrayal of it.

George Arliss appeared in "The Professor's Love Story" Feb. 23-24 and gave one of his usual careful and appealing performances. He's back in little old New York by this time however, and you will know all about it.

"My New Curate was repeated Feb. 26. It is harder to keep an amateur off the stage than a professional. A couple of Yiddish companies played sometime during the month, from strar remarks I have heard, but I always draw the line at them.

ROBERT S. GORMAN.

BOSTON

BOSTON (*Special*).—There were several important openings at the theaters last evening, March 5. At the Colonial "Boys Will Be Boys," a delightful and melodious comic opera by Oscar Strauss, pleased a large house. Lina Abarbanell came to the Shubert in "Flora Bella." The Plymouth had "The Masquerader" with Guy Bates Post, and at the Copley the French company from New York appeared. They are to give their repertory at the evening performances for the next fortnight. Meanwhile the Henry Jewett Players are acting Galsworthy's "The Silver Box," in the afternoons.

"The Love Mill" is at the Boston Opera House, where it moved from the Colonial. The last four days of last week Ralph Herz had the leading part and he is counted on as the attraction at the Opera House. "Fair and Warmer" continues to do good business at the Park Square; "A Daughter of the Gods," with Annette Kellerman, is still at the Majestic; "Miss Springtime" makes an alluring appeal at the Tremont; Julia Arthur, in her wonderful production of "Ceremonies," is finishing her engagement at the Hollis; "The Blue Paradise" is drawing well at the Wilbur and "A Fool There Was" is still a fine drawing card at the Castle Square.

The death of C. Leslie Allen caused much comment among theatrical people in Boston, as he was well liked here. Perhaps the part by which he is best remembered at the Boston Theater is that of one of the two beats in "Kit the Arkansas Traveller," the other being played by Dan Maguinnis. These two actors did much to insure the success of this play, in which Frank Chanfrau starred. At the Museum, while a member of the stock company, Mr. Allen supported his daughter, Viola, in "Little Lord Fauntleroy." He had the part of the old lawyer and made it one of the strongest characters in the play. It is a remarkable fact that he spoke the last words on the stage of the original Boston Theater on Federal Street which was torn down more than sixty years ago.

John Bouve Clapp gave his illustrated talk on the historic Boston Museum at the Boston Public Library on Sunday. Mr. Clapp's notable pictures added much to the interest of his account of the old playhouse. Tonight (March 6) he talked before the Drama League of Boston on "Some Old Boston Theaters." To illustrate this talk he had not only his pictures but the managers of some of the theaters lent him rare portraits and playbills.

Boston playgoers will miss "Eileen" from the Shubert, where Victor Herbert's tuneful operetta has made hosts of friends. It is a curious fact that almost everyone who saw the piece repeated his visit.

DUDLEY CLAPP.

BALTIMORE

BALTIMORE, MD. (*Special*).—Whether the brilliant and musicianly score of Oscar Strauss can atone for many shortcomings revealed in "Boys Will Be Boys," the new light opera which F. C. Whitney offered here last week, remains to be seen.

The premiere was given in Wilmington Del., Feb. 19, and was reviewed in THE MIRROR March 3.

As was to be expected, quite a fashionable and distinguished audience was on hand at the Academy Monday night to welcome charming Marjorie Patterson on the occasion of her first appearance in her home city as a full-fledged professional and to incidentally bestow its judgment and praise on what is perhaps the most widely discussed theatrical entertainment of the year, "Pierot, the Prodigal." This French pantomime is quite the most unique and original thing which the season has brought us, and while its appeal is rather limited there can be no question as to its artistic merits, especially as Mr. Ames has provided a notable cast and a scenic investiture that is quite in keeping with the spirit of the play. The cast is identical with the one seen for most of the season in New York. Miss Patterson was accorded a royal welcome, which I am glad to say was richly deserved. Her work surprised her most ardent admirers and friends. The piece was received most enthusiastically by both critics and public. Week March 12 "A Small Town Girl."

"Experience," which broke all records in theatrical history at Ford's a few weeks ago when it played at that house for a fortnight returned to the same theater on Monday night and entered upon another two weeks' engagement to an S. R. O. house.

The Belasco offices still maintain the greatest secrecy regarding the nature of the new play to receive its premiere at Ford's March 26 and the cast that will interpret it.

Charles McNaughton, who was in the cast of the "Beautiful Unknown," which recently closed here, replaced Harry Tighe last week with Anna Held in "Follow Me."

Eugene Walter's latest work, "A Small Town Girl," will be produced by A. H. Woods at the Academy March 12 with a cast including Charlotte Walker, Lucille Watson, Robert Hilliard, and Edward Ables. The Ziegfeld Follies will come to town March 26. "The Yellow Jacket" at the Academy, April 9, to be followed by "Flora-Bella," "Follow Me," the revue in which Anna Held is said to be financially interested, drew surprisingly well in Baltimore, again demonstrating her wide popularity with the public. Without Slyvia Jason and Henry Lewis its chances would be meagre. Miss Held's costumes and her successful combat with Father Time are matters of wonder.

The dramatization of Louisa Alcott's charming novel, "Little Women," again proved its wide appeal at the Auditorium. It was one of the best-acted plays which the International circuit have sent to Baltimore this season.

I. BARTON KAHN.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—"The Flame," Richard Watson Tully's spectacular melodrama, with a wealth of beautiful stage settings, came to the Shubert Murat week Feb. 26, and while several well known players who were in the cast when first presented was sadly missing. On the whole the acting was good, especially that of Louis Ancker as Zabina. June Hawthorne, Marion Coakley, Harriet Sterling, Ann Warrington, Richard Gordon, James Seeley, George Le Soir and Wilson Day are prominent in the large cast. "Very Good Eddie" week Mar. 5. Taylor Holmes in "His Majesty Bunker Bean," 15-17; "A Daughter of the Gods," with Annette Kellerman (picture), 18-24.

Al. G. Fields Greater Minstrels played to fine houses at English's 22-24, with an extra matinee on Washington's Birthday. "Stop! Look! Listen!" with Al B. White, Leona Thompson and others was the attraction 26-28. Leo Difrichstein in "The Great Lover," 1-3; Ziegfeld's Follies, week 5.

Svan-Burrows Fontaine, assisted by Arthur Charmion and company, offered one of the most beautiful classic dancing acts, both as to dancing and settings, ever seen at Keith's, as headliner at this house week 26, and won considerable attention and sincere applause. Willing, Bentley and Willing, in "Scrappy Coons," following the featured act, literally stopped the show. Arthur Deagon received a well-deserved share of the applause. Grace Carlisle and Jules Romer offered a pleasing singing act. "Just a Song at Twilight": Lloyd and Britt, Australian Creightons and Three Bennett Sisters completed the bill. Week 5 that popular pair, Setlla Maybew and Billee Taylor; Lillian Kingsberry in "The Coward," "Seven Bracks," and others.

At the Park, week 26, "Her Unborn Child," with Florence Bennett, Grace Childers, Lynn Osborn, Margate Pitt and others attracted attention. Fraternity Boys and Girls, week 5.

J. J. Shubert was in town the latter part of last week looking over "The Passing Show of 1916" at the Murat.

The Alhambra, among the first picture houses here which was remodeled about two years ago, is to be enlarged by the addition of a new building on the ground just east of the present building, which when completed will have a capacity of 1400. Barton and Olson, owners announce that work will start within the next sixty days and that the Alhambra attractions will in the meantime be transferred to another of the firm's houses.

PEARL KIRKWOOD.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (*Special*). — Loomer James Thatcher presented James O. Barrows as Uncle Josh in "The Old Homestead" Feb. 24, who followed closely the traditions of the play and was supported by a fine cast, notably Harvey Wallace, Harry R. Webster, George Furlong, Louis Gordon, Harry S. Robinson, Grace Leith. The double quartet scored heavily with numerous selections and received deserved applause from the large audience. "The Old Homestead" selection, rendered by Harry Webster from an upper box between acts was pleasing. The Paramount and Fox pictures are drawing big houses. The Scenic and Gem are doing fine business with notable features.

C. C. PALMER.

HIS PLAY IN HIS HOME TOWN

Author of "Common Clay" Called Out by the Audience in Louisville—Bareback Rider "Jim" Robinson's Store

LOUISVILLE, KY. (*Special*).—Louisville has at last seen "Common Clay," the highly successful play of Cleves Kinkead, a brilliant young Louisville attorney. It occupied the stage at Macauley's entire week beginning Feb. 26, and drew gratifying business. John Mason, a distinguished American actor was seen and appreciated in his original characterisation of Judge Filson. The supporting company was an exceptionally good one, especially Rose Whytal and Clara Joel, who appears to advantage in the part created by Jane Cowl. In response to loud calls for the author from the audience, Mr. Kinkead on the opening night responded in a graceful curtain speech, expressing his deep appreciation of the endorsement of his play by his home people, and modestly attributing much of the success of the play to Mr. Mason and members of the company.

Otis Skinner was seen at Macauley's Mar. 5-7 in "Mister Antonio," and "Fair and Warmer" is underlined at that house 8-10.

The B. F. Keith vaudeville house enjoyed large business week 26-Mar. 3, presenting Julius Tannen, "Chatterbox," Lida McMillan and company, Gerard and Clark, Booth and Leander, Marion Weeks, Louis Hart, and Felix Rush and Jere Delaney in "Rubeville."

The Katzenjammer Kids, Hans and Fritz, was a drawing attraction at the Gayety Theater, week 25. It was presented by a large company and, as was to be expected, fun was fast and furious.

Billy Watson's United States Beauties, featuring Billy Spencer, was the burlesque offering at the New Buckingham week ending Mar. 3. Business good.

There has been no change in the continued large attendance at the Louisville motion picture houses, the Strand, the Alamo and the Mary Anderson.

The will of James Robinson, the recently deceased circus bareback rider and manager, was probated Feb. 27. A large estate was disposed of, the widow being the principal beneficiary. Mr. Robinson, who retired from the ring many years ago, owned a large block of stock in one of the principal department stores of Louisville.

"Ardwyn," Cale Young Rice's latest play, was recently successfully produced at St. Louis. The play is in blank verse, and was favorably mentioned by the critics. The playwright and his well-known authoress wife, Alice Hegan Rice, attended the premier.

Judge J. Allen Kinney is one of Louisville's most active managers in the motion picture field. He was a pioneer, is owner of several houses and part owner in others, and is strictly up to date in everything relating to the motion picture business in this community.

Louisville people are reading with gratification of the success of young Tom Powers in New York. He is a native Kentuckian and son of Joshua Powers; also the success of the Hull boys Henry being the latest to make good, is namesake of and a protege of the Hon. Henry Watterson. The success of Shelly Hull is well-known through his leading support of Billie Burke, and later in "The Cinderella Man." Howard is the husband of Margaret Anglin, and is himself an actor and a stage manager of no mean ability. These three boys are the sons of William H. Hull, for many years dramatic critic, of the *Courier-Journal*, and later on the road in a business capacity, representing stars of international prominence.

CHARLES D. CLARKE.

CINCINNATI

CINCINNATI (*Special*).—We see no reason to change our verdict of "Very Good Eddie," which played a week's engagement at the Lyric Feb. 25-Mar. 3, after having completed its phenomenal New York run following the original opening here season before last. Perhaps back here in Cincinnati we are too familiar with the material upon which the action is based. "A Kettle of Fish" was formerly the mainstay of the repertoire of every dramatic club in this neck of the woods. As a play it was seen under a different title at the Orpheum Theater a few years back when that now popular hill-top picture house was the home of a first-class stock company. Of course it is all very amusing, and in combination with some of the cheerful and tuneful music of which "Very Good Eddie" is able to boast, thanks to the clever pen of Jerome Kern, it makes a good evening's entertainment. Then perhaps we should not judge it so much from the artistic standpoint; it gets the laughs and therein lies its potency. George Mack as the diminutive Eddie Kettle makes the most of all his comedy scenes, especially those with his wife, Georgina, played by Helen Raymond. Mignon McGibney as Elsie Darling deserves special mention for the clever handling of a sympathetic role, and for her vocal attainments. Arthur Aylesworth scored as the hotel clerk.

The Ziegfeld Follies, bigger and better than ever, according to some critics, and an elaborate entertainment according to the views of every one who witnesses the performance, held the boards at the Grand week Feb. 26-Mar. 3. The features of the production are too familiar to readers of THE DRAMATIC MIRROR to require comment. Bert Williams, Bernard Granville, Fanny Brice, Ina Claire, Sam Hardy, Emma Haig, Don Barclay, Anna Pennington, Allyn King, William Fields, Will Rogers, and Carl Randal contribute interesting bits which make for an entirely delightful program which is none the less attractive because it smacks of the two-a-day vaudeville form of amusement.

The February offering of the little Playhouse company was "Blanchette," a comedy in three acts by Eugene Brieux. Boyd Agin directed the performance and also appeared to advantage as Rousset, the Peasant. Dorothy McCord, who did such clever work in the January bill, was convincing as Blanchette, and Corinne Fibbe gave an impressive portrayal of Madame Rousset. Robert Toepfert, a new member of the company, stood out for earnestness of effort and clean-cut reading of lines. The others in the cast were acceptable.

"America First" is the stirring headliner at Keith's. Julie Ring, sister of Blanche Ring, has a very clever, mirth-provoking sketch. Although staged at the entrance of a cemetery, it is far from a dead one.

Prior to leaving on its second extensive road tour, the Cincinnati Symphony Orchestra played a delightful program at Emery Auditorium Mar. 2-3, with Pablo Casals, noted 'cellist, as the soloist. The tour includes Youngstown, Buffalo, Oberlin, Indianapolis and Middletown.

Anna Held in "Follow Me," has been secured by Manager C. Hubert Heuck to follow Al Jolson at the Lyric the third week of March. An effort had been made to get a double-week booking of "Robinson Crusoe, Jr.," but it is thought that the new arrangement will be even more satisfactory from the box-office standpoint.

John Mason in "Common Clay" at the Grand week Mar. 5-10. "The Flame" at the Lyric week March 4-10.

WILLIAM SMITH GOLDENBURG.

MUNCIE, IND.

MUNCIE, IND. (*Special*).—Wysor Grand, George Challis, manager: "The Broadway Belles Burlesquers," Feb. 28-March 1; "The Blue Paradise," March 2, Columbia, Ray Andrews, manager: Motion pictures. Strand, Arthur Bennett, manager: Motion pictures. Star, Ray Andrews, manager: Vaudeville. Madame Clifford, Boyle Woolfolks, Junior Follies of 1917 and Mable Waltzer, Corliss D. Babcock has purchased the Giant Theater and opened for business. The theater will be known as the Victoria.

(MRS.) EMMA L. MCKIMMEY.

UHRICHSVILLE—DENNISON

UHRICHSVILLE, O. (*Special*).—City Opera House (Elvin and Van Ostran, Managers): "Freckles" Feb. 23 pleased fine business.

DENNISON, O. (*Special*).—Grand Theater (Jacob Smith, Manager): National Stock co. Feb. 26-Mar. 3; opened to good houses. Rex (Charles Linn, Manager): Banes and Newton Stock co. Feb. 26-Mar. 3 pleased fair business.

JOHN R. MILONE.

MOOSE JAW, SASK.

MOOSE JAW, SASK. (*Special*).—The Allen (A. J. McKelvie, manager): "The Rosary," with Frank Ireson in the role of Father Brian Kelly, pleased fair business, Feb. 10-17. Vaudeville bill, Feb. 19-20, and Mr. and Mrs. Charles Bickford in "The Tamer" was an excellent one and played to capacity. Albert Brown and his company gave an admirable performance of the great London success, "A Little Bit of Bluff," Feb. 21-24. That Mr. Brown has taken a London success, which was a failure in New York, and on its first production in Canada at the Walker Theater in Winnipeg made one of the biggest hits of the season, is an achievement for which this actor-manager may well feel proud. All previous box office records were smashed, and the production a success in every way. Mr. Brown has surrounded himself with an excellent supporting cast, the personnel of which is Sara Perry, Clemence Randolph, Helen Keers, Robert Richard Ranier, Joseph de Stefani, Henry Sherwood and Charles Welsh-Homer. Mr. Brown will present this play in the principal cities of Canada during the balance of the season. Vaudeville bill, 26-27.

"The Girl He Couldn't Buy," Mar. 2, 3; May Robson in "The Making Over of Mrs. Matt," 7, 8.

The Sherman (W. B. Sherman, Mgr.): The Hyatt & Lenore company closed a very successful run of musical comedy at this house, Feb. 24. Mr. Sherman is putting this company out to play the Western Canada circuit in "The Man in the Moon," opening at Swift Current, Feb. 26.

Chas. Gramlich's Follies of the Day company opened at the Sherman Feb. 26, for an indefinite run of musical tabloids. By arrangement with Darcy & Wolford, Mr. Sherman is organising two other road companies, one to present "Little Peggy O'Moore," opening at the Allen, Mar. 16, 17, and the other "The Woman He Married," to follow two weeks later on the circuit.

Charles Z. Smith, formerly with W. B. Sherman, has organized a musical comedy company under the name of Smith's Musical Girls. They will present musical tabloids opening in "The Wizard of Wiseland" at Brandon, Mar. 26, for an indefinite run.

The Howden (W. T. Richmond, Mgr.), is presenting a nice line of vaudeville. The Gaiety, Elite, Savoy and Rex all report excellent business in moving pictures.

ALFRED W. LANE.

DENVER

DENVER (*Special*).—The Broadway presented "Fair and Warmer," which proved to be an irresistible farce Feb. 18-24. Yvette Guilbert entranced a matinee audience with "Ten Types of Women in Ten Songs" Feb. 23, this being a return engagement. "The Lilac Domino" held forth week of Feb. 25. Yvonne Darle made an engaging Georgine. "Daddy Long Legs" followed. Many good things will be on deck before the end of a season lasting until June, including Robert Mantell, Cyril Maude in "Grumpy," Maude Adams, "Experience," "The Blue Paradise," Julian Eltinge, Mitzi Hajos, Al Jolson, "Flora Bella" and "Katinka."

The Denham made the most of an impossible melodrama, "The Master Mind," week of Feb. 25, and followed it with an unmistakably popular farce, "The Blue Envelope." Robert Homans, one of the play's authors, was a favorite of the Elitch Gardens company in 1915. "Just a Woman," March 4-10.

The Orpheum did a good mid-season business with bills headed by Muriel Worth and Clayton White Feb. 19-25, and "The Age of Reason," week of Feb. 26.

The Curtis Street Theater, including two houses devoted to vaudeville, the Empress and the Tabor, and the latest large film theater, the America, are well attended.

Granville Barker delivered his masterful lecture, "Why Worry with Art" at the Brown Palace Hotel under the auspices of the Drama League Feb. 26.

FRANCIS D. ANDERSON.

SEATTLE

SEATTLE, WASH. (*Special*).—At the Moore "The Blue Paradise," Feb. 23-25, drew fair business. The applause was liberal. In the cast was a good array of beauty and talent. It was an excellent performance throughout.

At the Pantages Daisy Jerome and vaudeville Feb. 18-24 drew well.

Oak: "Izzy's Night Out," presented by the Monte Carter company.

Palace Hip: Vaudeville.

Alhambra: Claude Gillingwater and vaudeville.

BENJAMIN F. MESSERVEY.

KANSAS CITY

KANSAS CITY, MO. (*Special*).—With the National Educational Society in convention here week Feb. 25-March 3 Kansas City was particularly fortunate in having excellent and highly entertaining offerings at all the theaters. Musical comedy and vaudeville predominated, there being only one dramatic bill for the week, and all of the houses played to big business.

Shubert (J. B. Fitzpatrick, manager): The long-awaited "Chin Chin" came to the Shubert and was easily the hit of the season. The stage held no pair of funnier men than Frederick Andrew Stone, of Topeka, Kan., and David Montgomery, of St. Joseph, Mo., and they were given a royal welcome home. The production was almost elaborately staged and carried a veritable riot of pretty girls and sumptuous costumes. Gladys and Violet Zell, the six Brown Brothers, Douglas Stevenson, Oscar Ragland and Virginia Ebrgott were conspicuous in the supporting company. "Fair and Warmer" followed.

Orpheum (Lawrence Lehman, manager): Louis Mann and a very capable company which included Rexford Kendrick topped last week's bill with a keen satire on the war rather inadequately called "Some Warriors." The sketch was a most worthy one. Charles Irwin and Kitty Irwin in "Coming Through the Rye" made themselves immensely popular, but the funniest thing on the program was Fink's mules, an animal act, that was a knockout. Al. Shayne, assisted by Tony Martin, was both irresponsible and irresistible. Other acts that pleased were Mario and Duff in gymnastic stunts, Ronair Ward and Farron in patter, and three girls with long names in classic musical selections.

Garden (W. H. Quigley, manager): "For the Man She Loved," a gripping drama deserving of a better title, was the International attraction week Feb. 25, and was probably the strongest play the Garden has offered this season. The author is Carl Mason. Beth C. Merrill who was in stock here two years ago, had the leading role. Other members of the cast worthy of mention were Francis Sayles, Florence Pinkney, Edwin Walter, and Anthony Burger. "Peg o' My Heart" week Feb. 26.

Gayety (George Gallagher, manager): Al. K. Hall and Bobby Barry, two clever comedians, headed the Maids in America, a burlesque that was clean, tuneful and full of "pep." Hall was everywhere and his antics convulsed his audiences. The Hawaiian singers were very popular. Spiegel's Revue followed.

Pantages Empress (W. J. Timmons, manager): The London Bell Ringers shared honors week Feb. 25 with "The Bettin' Bettys," a clever sketch with a number of pretty girls, and Jimmie Green, a record breaker for scoring laughs. Percy Chapman and Johnny Morris also demonstrated ability as comedians. Stanley and Burns scored in a singing and dancing act, while Olive Briscoe presented an excellent musical monologue.

Globe (Cyrus Jacobs, manager): Isabelle Miller and company in a clever sketch, "The New Boarder," headed the bill opening Feb. 25. A close second was the male trio, Weller, Hahn and Martz. Howard's bears and dogs were seen in a novel act. The Shirley Sisters in comedy song and dancing, and the Omar Sisters in an aerial act, and Rubini and DeMartin in an accordion number completed the bill.

Century (Joseph Donegan, manager): Tom Coyne, Dollie Wilson and Louis Dacre made the "New Tango Queens" at the Century last week an emphatic success. The production was in the form of two satirical sketches which included several vaudeville acts of merit. Daley and Berlew contributed an excellent whirlwind dancing specialty. Jack Reid Feb. 26.

At the New Center Surburban Theater "The Crisis" continues its unusual run to big audiences. Regent and Royal (motion pictures) at advanced prices.

J. R. MCCLEERY.

PITTSBURGH

PITTSBURGH (*Special*).—Otis Skinner appeared at the Nixon in "Mr. Antonio" week of Feb. 26 and drew good houses. An admirable supporting company included Eleanor Woodruff, Agnes Marc and Robert Harrison. Klaw and Erlanger's "Ben Hur" March 5-10.

The San Carlo Grand Opera company drew largely at the Alvin Feb. 26-March 3 in the following repertoire: "Cavalleria," "Pagliacci," "Rigoletto," "Martha," "La Gioconda," "Carmen," "Lucia," "Lohengrin" and "Il Trovatore." The principals and chorus did good work throughout the engagement. Nazimova in "Ception Shoals" followed.

"Mother Carey's Chickens," the delightful piece running at the Duquesne is now in its fourth week; the engagement ends March 10.

Winston Churchill's "The Crisis," in photoplay, is in its third week at the Pitt and drawing large audiences. "Idle Wives" at the Liberty week of March 26.

The Lyceum had "The Millionaire's Son and the Shop Girl," week of Feb. 26. "Mutt and Jeff's Wedding" March 5-10.

The Davis celebrated festival week Feb. 26-March 3, the headliner being a miniature musical comedy, "The Garden of Love." Among other acts on the bill were "Sports in the Alps," a sketch "The Magpie and the Jay" and Josephine Davis, Evan Burrows-Fontaine and company week of March 5.

Hasting's Big Show was the burlesque attraction at the Gayety and the London Gayety Girls held the boards at the Victoria. The Academy had an adequate offering.

D. J. FACKINER.

DALLAS, TEX.

DALLAS, TEXAS (*Special*).—Dallas Opera House (Phil Greenwall, manager): Julian Eltinge in "Cousin Lucy," Feb. 20, 21, entertained large and well pleased audiences. A dozen comely young ladies rendered able assistance in the ensemble numbers. Dallas Wolford, as Blister the Butler, was capital, and got a wholesome share of the laughs with his dry humor and eccentric costume.

Majestic: Interstate vaudeville (Steve von Publ, manager): Week of Feb. 25. Andrew Tombes in "The Bride Shop," by Fred de Gresac, Rolfe and McKenna, received a well merited ovation. He plays Billy Cope, who is in love with Angelina Stokes, portrayed by Ellen Boyle. Among those sorely missed from last year's cast are Lola Wentworth, Helen Welsh and Bertha Fawn. Eugenia Le Blanc opened in some tiresome songs and dances. Bill Pruitt, Montana's cowboy singer, sang several semi-classic and semi-antiquated bits of love and sunshine in a pleasing manner. Kitner Hawksley and McClay in a nautical comedy and singing act, "The Stowaway," worked in front of their own drop, showing the promenade deck of a passenger steamer. James Mullen and Allan Coogan in "Odd Nonsense" followed the "Bride Shop," but, in spite of this difficult spot, were a riot. Arco Brothers, European novelty acrobats, work in an attractive full stage set.

FRANCES FOLSOM FIFE.

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HAVERHILL, MASS.

HAVERHILL, MASS. (*Special*).—The Colonial Theater (Keon Brothers, managers): Jan. 29-Feb. 3, seven acts of vaudeville and some feature photoplays. The Miracle" headed the bill with a modern version of Svengali and Trilby, Walter Scott and Miss Tierney, in a comedy playette, entitled "Drifting," offered an act that was a gem. Others on the bill were the Perking Duo, musical; Eddy and Blake, comedy sketch, and the Kundels, tight wire artists.

A special event of the week occurred Friday evening when about one hundred members of the Salem Lodge of Elks attended, as guests of Keon Brothers, the new managers of the Colonial. Messrs Keon Brothers are prominent members of the Salem Lodge of Elks. At the close of the performance they were presented with a traveling bag by the members. Later in the evening the Haverhill Lodge of Elks entertained the visiting members of Salem Lodge.

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TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (*Special*).—Charles Vance, who recently sold the Dawn and Dreamway picture theaters at Strator, Ill., has leased the Grand Theater of this place and assumed management March 1. The policy of the house will not be changed. Mr. Vance will book only the best in legitimate and vaudeville and pictures. James Gregg, the retiring manager, has no plans for the future. "Birth of a Nation" Feb. 13-14.

CYRUS D. SIMPSON.

REPORTS FROM MIRROR CORRESPONDENTS

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—Beginning Feb. 26, the Morosco presented for the first time in stock that delightful comedy success "A Pair of Queens." This is another of the plays by Seymore Brown, Harry Louis and Otto Hauerbach, authors of "Mme. Sherry," "Three Twins" and other notable successes. It affords excellent opportunities for Bertha Mann, Ramsey Wallace, Douglas MacLean, Warner Baxter, Sue MacManamy, Richard Dix, and other favorites of the Morosco stock company.

Such has been the popular demand for seats to see the Burbank's offering of Chas. Alphin's Musical Comedy, "Hello Hawaii." This bright snappy and temperamental bit has set most of Los Angeles humming or whistling. There is in addition a charming pony ballet composed of eighteen beauties, and the company is really splendid. Nothing could surpass joyous Maxie Mitchell, and such a dainty prima donna is found in Lillian Wiggins; Ben Dillon and George Spaulding are most propitiously cast. Carl Case is a joy as the Chinese Comedian, and all the other members of the company are excellent in their various parts.

At the Orpheum the "topliners" are George Wash and company in "The Unexpected," which skit certainly lives up to its name, and secondly is Mme. Chilson-Ohrman, the prima Donna. Elsie Pilser reminds one of Gaby Dealys and she brings a splendid dancing partner in Dudley Douglas. Foster Ball is a perfect reproduction of an old war veteran and with Herman Cripps he again presents "Since the Days of '61."

Yvette Guilbert, that wonderful "Chanteuse," has just gone, after having charmed everyone with her song interpretations which are so vivid that everyone understands what it is all about, even if unfamiliar with the beautiful French language. Then, again, Mme. Nellie Melba, the most glorious soprano of this age, has been heard in one concert and returned for another engagement, Feb. 27. The program included selections from "Faust," "La Boheme" and "Lucia," as well as English songs.

Then, during the week, came Chas. Wakefield Cadman, the great interpreter of our native Indian music, and with him, a wonderful aid in those interpretations, is that blue-blooded Indian princess who traces her descent direct to Tecumseh Tsianina Redfeather. This young woman possesses a mezzo-soprano voice of singular sweetness and the concert promises to be one which will linger long in memory. Then, Louis Graveure, Belgian, all-around artist, came to sing his way into Los Angeles hearts. If sadness is an aid to temperament and artistry, surely this son of tragic Belgium will thrill us by his interpretations. He not only has a glorious voice, but is a sculptor and painter of great merit, and is the accompanist for the voice of his charming wife, who is a most gifted woman. And last, but by no means least, is Los Angeles' beloved Mme. Constance Balfour. This charming woman has a niche in the community that is decidedly enviable and besides being the prime motive and director of the concert held here on Sunday, she sang "The Huguenot Love Song" (Jos. Carl Briel), "The Nightingale and the Rose" (Jack Thompson) and in the Nedda and Silvio duet from "Il Pagliacci" she was ably assisted by M. Menotti Frascona, baritone, assisted by Harold Proctor, she gave the "Miserere" from "Il Trovatore," and with Messrs. Proctor and Frasconi, the finale from "Faust."

J. VAN CURTMEL.

PHILADELPHIA

PHILADELPHIA, PA. (*Special*).—"Treasure Island" at the Broad Street Theater is playing extra matinees and the thrillers in the dramatized version of Stevenson's famous book have attracted full houses during the entire engagement.

It is almost needless to record that Mitzi in "Pom Pom" is doing a good business at the Forrest. The play ought to draw and the real news would be if it did not.

"Katinka" at the Lyric has also had a good run and the excellent cast is sufficient evidence that the big houses will continue. "Very Good Eddie" did not leave town after all, and Manager Blumberg of the Adelphi has arranged for its continuance for another week.

"Fair and Warmer," featuring Janet Beecher is in the midst of a long and successful run at the Garrick.

At the Knickerbocker, where stock holds sway, Anna Doherty, the leading lady and wife of Manager Carl Wolf Miller, is retiring temporarily because of ill health. Eugenie Blair in "Madame X" is the current thriller.

The big night in town was Tuesday when Caruso was in town in "Rigoletto." The cast of this famous opera given at the Metropolitan Opera House was so good that seats were at a premium. March 7 was also a big night musically for Frank Gittelson, Philadelphia's young violinist, destined to be one of the greatest American violinists we have, gave a remarkable recital at Witherspoon's.

J. SOLIS-COHEN, JR.

BUFFALO

BUFFALO, N. Y. (*Special*).—The smart new farce, "Good Gracious Annabelle," amused large audiences at the Star, Feb. 26-Mar. 3. Not upon plot, but upon dialogue and blithe light, unstudied comedy it depended for its appeal. Lola Fisher, she is Annabelle, and her comedy is delicious. Week 5, "Stop Look and Listen."

"The Masquerader," Guy Bates Post and the same excellent company seen here earlier in the season, returned to the Teck 26-3, on a request from the playgoers. Week 5, San Carlo, grand opera.

The California Boys' Band supplied an original welcome diversion at Shea's, 26-3. The headliner was Sophie Tucker and her syncopated orchestra.

"Mutt and Jeff's Wedding," a return engagement at the Majestic, 26-3, received an enthusiastic reception. Sis Hopkins, 5.

At the Gayety, 26-3, Lew Hilton at the head of a company of lively burlesque stars, "The Million Dollar Dolls," played capacity houses. "Globe Trotters," 5.

Mayme Remington and her Pickanninies; Victor's Musical Melange of 16 people, including Miss Gordon, furnished the spice at the Lyric, 26-3.

At the Olympic, 26-3, "Harvest Days," a musical comedy, was the best thing on the bill.

J. W. BARKER.

NEW HAVEN—HARTFORD

NEW HAVEN, CONN. (*Special*).—"Stranger Than Fiction" (E. H. Sothern's) was produced for the first time in New Haven, Conn., Feb. 27. The audiences at the Shubert were of good size and the play was well received. Mr. Sothern and Julia Marlowe, his wife, were present in person. Other stage celebrities and literary people were present for the initial performance.

Week of Feb. 26, "Mlle. a Minute Kendall" before large houses at the Hyperion. The play was well staged and all members of the company did creditable work. Mr. Carver and Miss Morgan did excellently. Miss La Telle was at her best, which is saying a great deal. Mr. Jackson and Mr. De Wolfe both do good work. Mr. Dilson, Mr. Thomas, Mr. Andre and Mr. Broderick and Mrs. Hanforth all deserve mention. Miss La Telle's work was one of the brightest features. Attendances were large and audience was as well pleased as it should have been. It is expected that the season at the Hyperion will continue indefinitely as long as business remains good.

HARTFORD (*Special*).—Business at Parson's continues excellent. Feb. 21, 22 George Arliss appeared in "The Professor's Love Story." The play was delightfully presented and played to large and very appreciative audiences. Incidentally "Pals First," another new play just introduced to Metropolitan theater-goers was seen in Hartford some weeks back. Week of Feb. 26 "Pollyanna," with Patricia Collinge. Miss Collinge is very popular in Hartford, as she was for two seasons a member of the famous Hunter-Bradford Stock company. Incidentally she is engaged to a young man in this city and it is probable that in a short time the stage will lose one of its brightest lights.

Palace and Poli's draw large business as usual. Good vaudeville at both houses. Palace sold out at most performances.

Ysaye at Foot Guard Hall before an appreciative gathering a few evenings ago.

SEYMOUR WEMYSS SMITH.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Colonial, Feb. 26-March 3: Billy Watson and his Beef Trust company in an old-time burlesque show in "Krousmeyer's Alley." It is not of the entertaining type usually seen at the Colonial, but composed entirely of slap-stick type of comedy that is no longer acceptable to audiences who have been accustomed to clean-cut comedy, clever acting and pleasing musical numbers. With Watson are Frank Bambard, Jules Jacobs, Margie Newall, Billy McGarry, Billy Powers, O. W. Braddock, Jean Leighton, and Eleanor Revere. Attendance large.

Emery, Feb. 26-28: "Holiday in Dixie," a melange of music, dialogue and dancing, is the title of a dashing sketch heading the vaudeville portion of the bill for the first three days. There are ten persons from Southland in songs and dances. Russell Mack and Blanche Vincent were noticeable. Harry English and company in "The Evil Hour." Lester Barnard and Earl Lloyd in "I Need a Lawyer." "The Great Secret" and Pathe Weekly complete the bill.

Keith's, Feb. 26-Mar. 3: Clarke and Hamilton are the headliners for the vaudeville end of the program, giving a lively entertainment in singing and dancing. Others on the program are Eva Taylor and Lawrence Gratten in "Rocking the Boat," assisted by Walter Fisher and Adelle Marsh; George Rolland and Billy Kelly in "The Vacuum Cleaners"; Nainos, Hawaiian guitarist; the Three Alex, novelty equilibrists; Grace De Mar in "The Eternal Feminine"; Leon Kimberly and Rean Arnold offer "Vaudeville Moments of Enjoyment." Miss Catherine Powell appears in a series of dances. Regular series of motion pictures complete the bill. Large attendance.

ELMER C. SMITH.

SIOUX CITY, IA.

SIOUX CITY, IA. (*Special*).—Grand (John Belzer, manager): Week Feb. 25 the Princess Grand Players in "The House Next Door" with Rollo Lloyd as Sir John Cotswold and Burke Clarke as Sir Isaac Jacobson. These two characters are admirably portrayed by these two clever actors and the business that the play is doing is wonderful, especially for the first week of Lent. Inez Ragan as Esther, Robert Brister as Cecil, Nan Bernard as Rebecca, Eugene Shakespeare as Adrian, Frank Shannon as Hon. Clive Trevor, Minnie Williams as Ulrica, Charlotte Adams as Mrs. Cotswold, Irving Lancaster as Vining, William Lyons as Walter Lewis, Leo Peiger as Maxmillian complete the cast. "The Call of the North" followed.

Orpheum (Roy C. Emery, manager): Four days, starting Sunday, Feb. 25, Ray Samuels "The Girl in the Moon," Middleton and Spellmyer, Savoy and Brennan, Heras and Preston. Three days, starting March 1, Ray Samuels, Mr. Inquisitive, Will Armstrong and Maudie Smith, Jessie and Dollie Millar, Miss Hanny Harrison.

Auditorium (M. W. Jencks, manager): "Hit-the-Trail Holliday," March 2; Julian Eltinge in "Cousin Lucy." Feb. 24, 25.

The Princess Theater reopened March 1 under the management of Jack Schlank, formerly of Kansas City and Omaha, with a first-class program of feature pictures.

Royal, Standard, Plaza, Princess, moving picture houses; all to S. R. O. business.

From March 7 the management of the Strand announces a raise of five cents in the admission to their shows, fifteen cents evenings, ten cents matinees.

MURPH.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—Dorothy Jardon headed a rattling good bill at the Orpheum, Feb. 26, to which the public responded by packing the house. Bob Fitzsimmons drew the crowds to Pantages, where George Leonard and the Chesleigh Sisters in "Mr. Chaser" also entertained most successfully. The Hippodrome starred The Aeroplane Girls on its vaudeville program. The Strand featured McCarthy and Gibson, dancing comedians.

At the Lyric the musical comedy stock company put across with big success a farce entitled "If Able Were King."

At the Broadway, pictures.

Ruth Gates was the shining star of the Alcazar Players production of "The Girl of the Golden West" at the Baker, week Feb. 18. In the leading role Miss Gates traveled with ease and naturalness over a wide range of rapidly changing emotions. Albert Mcclovern portrayed the part of Romerrez with his usual directness and good taste. Rance, the sheriff, was exceptionally well done by George R. Taylor. The staging earned high credit for Director Walter Gilbert.

JOHN P. LOGAN.

REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—"Check Your Baggage," headlining musical tabloid, drawing good houses at the Crystal week Feb. 26-Mar 3. "Senator" Francis Murphy is also on the bill, together with several other well-selected acts. The attendance is very good throughout the week.

"The Littlest Lawyer," written and staged by Dr. J. M. Mulvey and dedicated to local Circuit Judge Turner, was rendered at the Conservatory Hall to a good attendance. In the cast were Verna M. Lean, Marion Desmond, Ruth Persslon, Lauretta Kepmeier, Claud Casparl and Walter Heiser. Judge Turner spoke before the play.

Francis Nelson in "One of Many" and Henry Walthall in "The Burning Candle" are on the Merrill bill. It is pleasing to note the increasing attendance and this week is witnessing the most successful since the opening of the Merrill. Capacity houses are now becoming quite common. A special return engagement is announced of "Skinners Dress Suit," which made quite a hit here.

The Majestic bill includes Florence Moor, Milo "Man or Woman," and several other very acceptable acts showing to exceptionally good attendance throughout the week. The Orpheum is again showing movies only.

The Strand is showing "A Girl's Folly," "Greed," and "Money Magic." The attendance is very pleasing. Fanny Ward in "The Winning of Sally Temple" and May Murray in "On Record" compose the week's Alhambra bill, showing to good attendance.

"The Mischief Makers" is at the Gayety. At the Empress Mark Lea has returned with the cast and this week is presenting "The Madcap Beauties" to good houses.

The Marquette Opera Association recently elected as president Frank Treis and as secretary Arthur T. Jastrow. The association has a large membership and is now rehearsing "The Pirate's Penance," which will be given soon after Easter.

"The Gypsy Camp" is the headliner at the Palace for the first half week. Eva Fay, mind reader, well known through her former appearances, headlines the second half week. The attendance continues very good.

Gustave Kleeman, formerly with the German Stock company at the Pabst, has joined the Emerald Motion Picture company at Chicago.

Robert Mantell is playing at the Davidson in a series of Shakespearian selections. The Dolly Sisters in "His Bridal Night" will be shown the following week.

The Princess is showing a well-slected picture program. The Majestic is showing the Orpheum circuit of high-class vaudeville as usual to an ever-increasing attendance. Capacity houses are quite common.

JOS. A. KISS.

VICKSBURG

VICKSBURG, MISS. (*Special*).—Walnut St. Theater (H. Mayer, Mgr.). Cyril Maude made his first appearance, Feb. 3, in "Grumps." A crowded house greeted the star and the production met with entire satisfaction. Mr. Maude made a very humorous little curtain talk which delighted the audience. Preceding the night's performance Mr. Maude delivered a lecture at the Carnegie Library on life in the trenches.

Miss Sarah Scudder, a former Vicksburg girl, made her initial bow to home folks, 22, as Peg in Hartley Manners' "Peg o' My Heart." Despite the difficulty of facing an audience that has known her from a child there was no nervousness or stage fright displayed by the talented little lady. Miss Scudder has assumed the stage name of Joy Janin; however, her own name adorned the program of the Walnut Street Theater on this occasion. She was the recipient of many beautiful floral offerings, nearly every club in the city sending flowers, showing their appreciation of the effort made and success attained in her chosen profession. Miss Scudder said in a little curtain talk that she hoped the Vicksburg people would always remember her, as she would them. Miss Scudder's portrayal of the character made famous by Mr. Manners and his charming actress wife, Laurette Taylor, was somewhat unique, inasmuch as it was particularly her own conception of the role, and although it may not have been what Mr. Manners had in mind when writing the play, yet the audience seemed delighted in the way Miss Scudder presented it here. With no training or experience whatsoever her efforts were commendable; but looking at it from an artist's or critic's view, her work could have been torn in shreds, as some of her stage business was crude and rough, one serious fault being that she seemed afraid that her voice would not carry all over the house, and pitched it very high and loud, which marred the effect she was striving to create. Two or three seasons' hard work in some good stock company would do a great deal to remedy a great many of her faults and make a more finished actress. There is hardly any doubt that she displays a great deal of natural talent.

The Alamo Theater (H. J. Pico, Mgr.) and The Bijou Dream (H. Morrell, Asst. Mgr.), presented excellent photoplays.

OTTO WEIMAR.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—Vendome, beginning Feb. 19, "Experience" played for a week. The company was excellent. Big houses attended each performance.

"That Other Woman," a melodrama, pleased pretty good crowds at the Orpheum, week 19. "A Prince for a Day," musical comedy drew large audiences. Milton Shuster, Billy House, Amos Murphy, Helen Scott, Joe and Edna Lurgo and H. Weber were all good.

Otis Skinner in "Mister Antonio" Mar. 9-10 at Vendome. Neil O'Brien Minstrels, and return engagement of "Fair and Warmer" during first part of current month. Moving picture houses are getting the crowds.

M. R. STEADWELL.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: "Bringing Up Father in Politics." Feb. 22-24, and matinee, pleased very large audiences. Flake O'Hara in "His Heart's Desire," Mar 2. Dominion: Feb. 26-28, Fatima, Spencer Carters and company, Hallen and Hunter, Wilton and Marshall, and Mabel Fonda Trio to the usual capacity business at each performance. The Family: Vaudeville and pictures, week Feb. 26-Mar. 3, to big business.

J. H. DUBE.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Eddie Lawrence, comedian of the Wigwam, fell off the top of a house while teaching his two children to fly a kite. He fell thirty-five feet and lost two teeth, punctured his lip and bruised his right thigh.

Alfred Hertz the conductor of the Symphony Orchestra, has applied for citizen papers. He was born in 1872 at Frankfort, Germany. He came to this country in 1901 from Southampton, England.

St. Francis Moving Picture House, located opposite the St. Francis Hotel, has been in financial difficulty. That is, the theater that has the front where the back ought to be. It reopened with the addition of a tea room for the ladies.

Charles Frohman presented Rose Stahl at the Columbia Feb. 26 in "Our Mrs. McChesney." A good house greeted her and the play pleased. Miss Stahl is quite a favorite in San Francisco.

The Alcazar opened with Kolb and Dill Feb. 26 to an overflowing house in "The High Cost of Loving." This team played Oakland and the piece went so well over there that it will draw capacity business.

The Cort opened with Boston National Grand Opera company Feb. 26 and ran one week in repertoire. An excellent company was brought to us. "The Blue Paradise" at the Cort Mar. 5.

The Orpheum had a new edition of Orpheum road show, direction Martin Beck and the bill included Dorothy Jardon, Tempest and Sunshine, Flanagan and Edwards, Hallen and Fuller, Maria Lo and company, Corbett, Shepard and Donovan, Ben Ryan and Harriette Lee and the great Morgan Dancers.

The Empress had the Trained Baboons, Nan Lewis, Cameron-Devitt company, Milano Four, and Art Adair. Pantages had a big bill, likewise the "Hip." The Savoy had the picture, "Eyes of the World." The Wigwam has a double bill. "Dr. Jekyll and Mr. Hyde" and "The New Chief of Police." "Salomy Jane" next week.

A. T. BARNETT.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—William L. Foster, of Bolivar, N. Y., has leased the Samuels Opera House from Charles Samuels, the owner, and took possession March 1. Mr. Foster is a thoroughly experienced theater man, having been connected for fifteen years with theaters in Wilkes-Barre, Plymouth and Nanticoke, Pa., and Utica, N. Y. He is now interested in the Avon Theater in Utica and the Rex in Nanticoke. The present bookings of the theater will hold for the present, other bookings will be secured and later motion pictures may be introduced. James J. Walters, the present manager of the house, will remain under the new lease. B. H. Foster, son of Mr. Foster, who is now manager of the Avon at Utica, will come to Jamestown to assist in managing the Samuels. "A Daughter of the Gods" opened March 1 for three days. Mischa Elman and the New York Symphony Orchestra appeared March 5 and "Very Good Eddie" and "Gypsy Love" are booked for early dates. "The Girl Without a Chance" played Feb. 24 to a good house.

Manager Al. Beckerich, of the Lyric Theater, cancelled the engagement of the Babe Kelley Topsy Turvy Girls immediately following the matinee Feb. 26, as they failed to come up to the standards of the house. Tuesday the house opened with four acts of good vaudeville.

ANN ARBOR, MICH

ANN ARBOR, MICH. (*Special*).—Whitney Theater (Don McIntyre, manager): The Whitney Theater was damaged by fire a few weeks ago to the extent of $5,000. Manager McIntyre had Julia Sanderson, Donald Brian and Cawthorn the following week. He worked night and day, opening to a packed house, with the theater in first-class condition. The Michigan Union Opera week Mar. 17 with "The Blue Paradise" and "Alone at Last" to follow.

Majestic (Frank O'Donnell, manager): This theater has been doing a record business the past two seasons under Manager O'Donnell. King Baggot with his picture played to S. R. O. March 25; the two Storys, Holland, Dorsey, Schwartz, Peltier, Polzin Brothers, Bud Lorraine, Loane and June Janin in "Petticoats," Willard Jarvis, Six Serenaders, David Vine, and Luella Temple, Bessie Browning, Mcgoods and Tate company, and Ralph Dunbar's Tennessee Ten pleased crowded houses week Feb. 26.

The Orpheum, Rae and Arcade, moving picture theaters, are doing a fine business. Fred Wuerth is about ready to open his new picture house, seating one thousand people.

DEWITT C. MILLER.

ST. JOSEPH, MO.

ST. JOSEPH, MO. (*Special*).—At the Lyceum Feb. 19-20, the Smart Set presenting "How Newton Prepared," was well received by good business. "The Katzenjammer Kids" was the attraction for matinee and night, Feb. 21, and pleased crowded business. "Her Unborn Child" played three nights and three matinees, Feb. 22-24. The company was a very good one and the play was acceptable and well presented. Business fair. The Spiegel Revue, Feb. 25, was an excellent presentation in every respect, elaborate scenery, beautiful costumes, a snappy, good-looking chorus and good comedians. Billy Mossey, Ben Holmes, Midge Miller, and Chuck Callahan all made personal hits. The specialty by Midge Miller and the Callahan Brothers was especially good. The novelties in scenic effects won great favor. Business good. Montgomery and Stone in "Chin Chin" March 4-6.

JON A. DUNCAN, JR.

MONTREAL

MONTREAL (*Special*).—"In Walked Jimmy," at His Majesty's, Feb. 26-Mar. 3, took one back to boyhood's days. The company presenting it was on the whole a capable one. George Summers gave a clean cut performance of the ambulatory Jimmy. William McChrystal a very clever sketch of Bob, and Florence Morrison was really humorous as Neely. "The Girl Who Smiles," Mar. 5-10.

Ruth St. Denis, the classic dancer is the head liner at the Orpheum. Her work is excellent and she is ably assisted by Ted Shawn. "La Barricade," a play of economic conditions in France at the present day, proved an interesting bill at the National, Feb. 26-Mar. 3. A. Chotin, a newcomer, made his debut and created a favorable impression. Sam Sidman's show at the Gayety is an all-round good performance. The Fashion Show number makes quite a hit.

W. A. TREMAYNE.

HOUSTON, TEX.

HOUSTON, TEX. (*Special*). — Majestic: Week Feb. 18, another of the good bills. There are two numbers to choose from as headliners, Ralph Dunbar's Maryland Singers and Clarence Oliver and George Olp in their playlet, "Discontent." The Maryland Singers consists of four young women and a man as their accompanist. All have good voices, and their songs and melodies of the old South won the hearts of the audience. Clarence Oliver and Georgie Olp are a complete success in their sketch. George McKay and Ottie Ardine are scoring a hit in their joy skit, "On Broadway." Another tremendous comedy is Herbert Clifton, the foremost character delineator. Jimmy Duffy and Mercedes Lorens win instant and consistent favor in "Antiseptic Love." The Three Kitaro Brothers are Japanese wonders. Rosita Mantilla and Harry Cahill present smart songs and dances.

Prince, last half week Feb. 22: Alzeda hypnotist, is back for another week and continues to draw. The Marinello Quintet are wonderful in their vocal selections and instrumental music. Hogue and Harrison were veritable screams in their rube comedy. De Young and Norton have an act that keeps the audience in a roar; the Burtinos do a slack wire act that keeps the house holding their breath until the finish of their act.

Cozy-Gulf: The Gagnon-Pollock Players offer the Chaplin play, "Charlie on the Stage," and the play seems to please. Week 26, "The Heart of a Woman."

"The Birth of a Nation" was shown at the Auditorium for three days to packed houses. Queen, Crown, Rex, Zoe, Liberty, Key and other picture houses doing good business.

HERBERT GORDON.

NEW ORLEANS

NEW ORLEANS (*Special*).—"Flora Bella" was the attraction at the Tulane Feb. 25-March 3. Florence Webber, who always scintillates, was particularly attractive in the title role and was ably assisted by Rhoda Nichols, Mildred Shelley, Robert Buchanan, J. R. Phillips and John L. Kearney. "His Brother's Keeper," March 4-10. A fair company presenter "Bringing Up Father in Politics" at the Crescent Feb. 25-March 3, and proved as funny and entertaining as ever. At the Orpheum, week Feb. 26-March 4, Paul Morton and Naomi Glass, Fred Bowers and company, Dorothy Shoemaker and company, Mrs. Vernon Castle in "Patria," Blue Bert Kennedy and I. R. Nobody, all of which made up an excellent bill. The principal moving picture houses, the Dreamworld, Globe, Plaza, Columbia, Empire, Triangle, Todor and Trianon continue to draw the crowds.

J. M. QUINTERO.

BILLINGS, MONT.

BILLINGS, MONT. (*Special*).—"Katinka," at the Babcock Feb. 23, was the most delightful musical comedy seen here in a long time, and the large company was entirely adequate in every respect. Howard Langford, leading the cast, combined the part of the hero with comedy in a very clever manner. Margaret Owen, who is the possessor of a rich soprano voice, was a pleasing Katinka. Mae Phelps, as Mrs. Thaddeus Hopper, displayed a rich soprano voice and her graceful dancing was one of the hits of the evening. The audience was somewhat disappointed when Varenka, played by Jane Castle, failed to put in her appearance as a solo artist after her charming song at the opening of the second act. Miss Castle thrilled the audience with her beautiful contralto voice. Other members of the company were Clifford Nelson, Annetta Berger and Marquita Dwight, John Roberts and S. Paul Vernon. Elinore Vincent and Nicholas Kovac contributed two very effective dances. The chorus was large and handsomely gowned. "Intolerance," Feb. 27-28.

EDWARD C. MARTS.

PALESTINE, TEX.

PALESTINE, TEX. (*Special*).—Best: Lyceum attraction Feb. 20, the Clifton-Mallory company. Good house; pleased. Temple: "The Garden of Allah," Feb. 22. Good house, pleased.

I. C. MYERS.

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FALL RIVER

FALL RIVER, MASS. (*Special*).—Savoy Week Feb. 26-March 3, strong bill headed by Comfort and King in "The Divorce," followed by other interesting features; big houses.

Bijou: Anniversary week, Feb. 26-March 3 was a big attraction and drew an immense attendance. S. R. O. sign being displayed at every performance. One of the best bills of the season.

Academy: "The Mysterious Mrs. M." Feb. 26-28, with Harrison Ford and Mary MacLaren drew large attendance.

Y. M. C. A.: Moving pictures. The Palace re-opened under new management with feature pictures to good attendance.

Plaza, Globe, American, Tower and Lyric are drawing good attendance.

Mary Hampton, whose great performance of Rosemond in "Sowing the Wind" is still remembered with pleasure by many, returned to the local stage for a short engagement in a well written one-act playlet, "Silver Threads Among the Gold." Local theatrical and business men are much interested in a current report that the old Rich Theater on Second Street is to be taken over by A. A. Spitz, a well known theatrical man of Providence, R. I., and remodelled into an up-to-date playhouse with a seating capacity of 2,800. W. F. GEE.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—A notable attraction of uncommon interest was the presentation at the Academy of Music Feb. 27-28, with matinee Feb. 28, of Harris Dickson's play, "A Nigger in the Woodpile," followed by Lord Dunsany's one-act sensation, "A Night at An Inn."

Both plays were excellently produced under the personal direction of Harrison Grey Fiske, in association with Madison Corey and Joseph Riter, and were well received by large audiences.

Large audiences March 2-3 and matinee March 3 at the Academy of Music to see "When a Girl Loves," also John Drew at the same house, March 8, in "Major Pendennis."

Screen features at the Theato, Odeon, Bijou, Colonial and Victor.

NEAL AND MCCONNELL.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"A Daughter of the Gods" drew large audiences to the Majestic Feb. 26-March 3. "Intolerance" March 5-10.

Everything on the bill at Keith's Feb. 26-28 savored of comedy; packed houses. Mar. 1-3, Beatrice Craven and Rosalie Mathieu in "Mon Dozn."

The Tourists put up a very good burlesque bill at the Majestic Feb. 26-March 3 to fine business. The Ginger Girls Mar. 5-10.

Sam Howe's Burlesque company made a hit at the Empire, Hoboken, Feb. 26-Mar. 3. Mr. Howe heads a large cast, and Eva Mull is a dainty assistant. Edmond Hayes's Wise Guy company Mar. 5-10.

Manager "Pat" Garry, of Keith's, returned to his desk Feb. 26, after a sick siege.

The season of International Circuit attractions closed at the Majestic Feb. 24, when Thurston, the magician, was the attraction. The season lasted twenty-five weeks. The local Elks' minstrels is in rehearsal for the performances of Mar. 19-20. WALTER C. SMITH.

SHEBOYGAN

SHEBOYGAN, WIS. (*Special*).—Sheboygan Opera House (John Vandervaart, Manager): "The Stranger," a three act comedy-drama, was presented by the Jolly Five, a local dramatic organization, Feb. 19. Specialties were rendered by Edward Wittrock, Lawrence Ayres, Alice Bushman and Mae Ayers. The vaudeville bill Feb. 23-25 included "The Esthor Duo," acrobats; George (Steamboat) Stewart, Monohan and Monohan, the Cleora Miller Trio, and the eighth episode of "The Yellow Menace." William Rainey Bennett, the fourth number of the Lyceum Course, Feb. 26, to capacity house.

Majestic: "The Dollar and the Law," "The Seven Deadly Sins," "Broken Chains," "The Americano," Feb. 26-28.

Herbert Fredericks, of this city, chief operator at the Majestic for the past six years, is contemplating going to Chicago to act in the capacity of district manager for a film exchange in that city. JOHN G. FROIDEL.

REPORTS FROM MIRROR CORRESPONDENTS

TORONTO

TORONTO, CANADA (*Special*).—(All attractions here reported were given week Feb. 26-Mar 3.) Royal Alexandra: "The Cinderella Man" proved one of the season's treats, for it is sweet, clean and wholesome throughout, and Mr. Moreaco's company could hardly be bettered. Phoebe Foster charmed everybody as Marjorie and Mr. Onslow as the Poet is splendid. Frank Bacon gave probably to many the best character sketch as Jerry that has been seen here in years, and Frank Gillmore "always a favorite in Toronto," came pretty close to the ideal, as the friend of the lovers. "Cinderella Man" sends everyone home with hearts full of the sweetness in life. Capacity Houses.

Grand Opera House: Our old friend, Al. Wilson, this time in an Irish play, opened to crowded houses. His company is unusually good, and while not agreeing with his followers as to the musical quality of his voice, his songs are nicely rendered at least.

Shea's: Elsa Ryan in "Peg for Short," with her quaint Irish brogue, charmed her many admirers in popularity, and a close second in popularity was Willard Sims in his old but extremely funny skit of "The Wallpaper Man." Orth and Dooley Ward Brothers, and Clara Howard add splendidly to a very entertaining bill. Bib audiences.

Loew's: Maurice Samuels and his company in "The Miracle" heads a goodly varied bill at this popular house, with the Breen Family close on his heels. Balance of bill splendid. Overflow attendance in both theaters.

Hippodrome: Moore and Jenkins, with their rather clever and very bright patter and splendid dancing, and Golet, Harris and Morey with their musical specialty, are the best of the bill this week. Large attendance.

Regent: Alice Brady as Honoree in "A Gilded Cage" and Charles Richman in "Secret Kingdom" and a Victor Moore comedy film are entertaining large audiences.

The orchestra at this house is beautiful, and as an extra attraction Arthur George, who has been singing at the Biltmore in New York, returned to his home city and sings twice daily. He is very artistic and a good interpreter.

At Loew's we are again informed by the program that Breen Family were late stars of "Chin Chin." Not many weeks ago we were informed likewise that a singing comedian? was also "late star" of the same musical play. Maybe I am mistaken, but I always thought that our friends, Montgomery and Stone, were the chief claimants of the honors.

GEO. M. DANTERS.

NEWARK

NEWARK, N. J. (*Special*).—"Major Barbara" was presented at the Broad Street Theater Feb. 26-March 3 with Grace George and her Playhouse company, including Clarence Derwent, Charlotte Granville, Philip Loeb, Norah Lamison, Ernest Lawford, Rex McDougall, Herbert Druce, Janet Slater, Gerald Rogers, Neda Kerin DeBecker, Richard Clarke, Lewis Edgard, Florence Edney and Robert Fedrow. The piece was faultlessly enacted. Miss George gave a portrayal notable for its fine simplicity and feminine dignity and charm. Mr. Druce shared honors with her. The same may be said of Mr. Lawford and Mr. Edgard. Current week, "Captain Kidd, Jr."

"Intolerance" was the feature picture at the Strand Feb. 26-March 3.

Ben Welsh and company occupied the Empire Feb. 26-March 3 and it is needless to say that Mr. Welsh has lost none of his popularity. Among his principal associates is Florence Rother, who has always been a big favorite in Newark, especially during her engagements with the Aborn Opera company at the Olympic Park. Others in the cast were Freda Florence, Leona Earl, Hilda Giles, Patrick Kerney, Frank P. Murphy, Victor Casmore and Sydney Gold. Current week, "Puss-Puss."

At the Palace Gladys Clark, Henry Bergman and company head the bill. "Heart o' the Canyon," by Minerva Courtney and company, Joseph Santley and Jack Norton, Frank Barton, the Three Hickey Boys, Harry Jolson and Arthur Kline make up the balance.

At Keeney's William S. Harvey, Caroline Pickford, Edna Vokes, Lucille Armstrong, Edward Tierney, Gus Stelle, Knight, Hoyt and company, Krane and Lawson, Ryan and Hazzard, Billie Seaton, Joseph Sanders, Harry Cole and Mina Gray. At Loew's, Frederick H. Speer, Eveka Knudsen, Benjamin MacDuarie, James Cherry, Walter Daniels, Mina Walters, Justin and George Tanee, Louis Hoey and Charles Lee and Rose and Louis Schemattan.

GEORGE S. APPLEGATE.

NEW BEDFORD, MASS.

NEW BEDFORD, MASS. (*Special*).—Olympia: Mme. Sarah Bernhardt supported by her own company, presented "Hecube" and "Camille," Sunday March 4, for the benefit of the French sharpshooters' orphans, Feb. 26-28, vaudeville, Kilties' Band with Major Smart, Cook and Stevens, "Justice," a dramatic playlet, Murphy and Kline and Staine's Coniques, Orpheum, Feb. 26-28: The engagement of Sam Levey's "Charming Widows," one of the briskest and most unfagging entertainments that has ever been presented here, is conspicuously prosperous. This rigmarole of fun and foolishness stands all the tests of the form of amusement with which this house is identified. Eddie Dale, Jimmie Cooper and Sam Carlton dominate most of the fun, but they are ably aided and abetted by Harry Patterson, Mae Cameron, Ada Lum, Helen Stanley and Connie Fuller. Kyra and Her Six Hawaiian Dancing Girls are a big feature. A bevy of stunningly pretty chorus girls form a veritable orgy of color and beauty.

Pictures at the National, Colonial, Bijou, Allen's Casino and Comique are drawing audiences of good size and enthusiastic hearing. Strand: Happy McNally and the Hinkee Dee Girls Feb. 26-March 3, presented a nameless hodge-podge of comical complication that apparently pleased their patrons greatly. Lillian Ashton sang pleasantly, Joe Baker danced with agility, Russ Forth, Marie Whalen, Harry Farnum and a score of richly garbed young women contributed to the entertainment.

WALTER S. MACPHAIL.

JACKSON, MISS.

JACKSON, MISS. (*Special*).—The Century, W. L. Fall, manager: Cyril Maude as "Grumpy" Feb. 20 delighted a full house. Robert Edeson March 1. Nell O'Brien's minstrels March 6. Motion pictures at the Istrione have splendid business. ALBERT G. ETRICH.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—Empire (Francis F. Martin, manager): "Treasure Island" played to big houses Feb. 19-21. It was thoroughly enjoyed. Even the gray-haired men were taken back to their youth and many were heard between the acts relating instances of their childhood, bordering on the bandit stage. The 4 o'clock matinee for school children proved very popular. The Russian Ballet with Nijinsky appeared for one performance Feb. 23. The three ballets which were given were applauded to the echo. The grace and posturing of Nijinsky was wonderful. M. Pierre Monteux, conductor of the orchestra, is a gifted leader and the music adds much to the performance. The much famed "Seven Chances," direct from New York, at the Empire Feb. 26, 27, played to good houses. Frank Craven and John Butler of "It Pays to Advertise" fame were exceptionally good. Anne Meredith gave just the touch that was needed to the principal feminine role. The surrounding cast was also of high order. The stage settings were especially artistic.

Wieting (H. E. Lynch, manager): "The Cinderel'a Man" played two engagements, Feb. 23, 24. The attendance at all performances showed that plays that spread love, happiness and good cheer are always welcome in this city. The same cast which appeared in the play a year ago was seen again and have improved with time. Phoebe Foster made a very pretty fairy. Frank Bacon was very good.

FREDERICK E. NORTON.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, Feb. 24, the Serge De Diaghileff Russian Ballet closed its second American tour. The large aggregation of dancers were warmly received by large audiences. The London success, "The White Spot," a melodrama, Feb. 26, failed to please small audience. Mme. Galli-Curci in song recital delighted a large audience, Feb. 27. Edwin A. Relkin's Yiddish Players in "Two Mothers in Law" attracted a large crowd March 1. David Belasco presented "Seven Chances," March 2-3.

Proctor's Grand offered a splendid vaudeville bill week Feb. 26-March 3. The leading numbers were "Motor Boating," the Schwartz company, Lew Wilson, Hill and Sylvany, Rockwell and Wood, Minnie Allen, and Nellie Helm.

Al. Reeve's "Beauty Show," featuring Charles Robels and Al. Green, with Sulzback and Miller, and Paynton and Green as an extra attraction, drew packed houses at the Empire the entire week.

Vaudeville and screen features at the Majestic and Proctor's Leland did heavy business for the week, while houses devoted solely to film features enjoyed the usual big business.

GEO. W. HERRICK.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—Klaw and Erlanger's "Ben-Hur," with A. H. Van Buren in the title role, played a week's engagement at the Lyceum Feb. 26, and proved that it has lost none of its enormous drawing power. Capacity audiences greeted the play during the entire week. Prominent in the cast were Reginald Good, Leander de Cordova, Lillian Booth, Virginia Howell, Gilberta Faust, Ethel Saxton, Stella Boniface Weaver, John B. Lindsay, Frederick A. Arthur, Charles Brownlng, W. A. Howell.

March 5 brought Blanche Bates in her new play, "Eleven P. M.," by Paul Potter. Wilton Lackaye was the Prince! Jeffrys Lewis as Rosa; J. H. Barnes and Louise Mackintosh were the Duke and Duchess; Thomas J. McGrane as Major O'Toole, were Miss Bates' principal players.

B. H. LEFFINGWELL.

SCRANTON, PA.

SCRANTON, PA. (*Special*).—Poli: Two of the best bills of the season, week of Feb. 26 to big business, with Mme. Doree's Celebrities (one of the best musical acts ever seen here at the Poli) and Milton and DeLong Sisters as headliners. Both scored heavily, and "What Happened to Ruth," Burns and Kissen, Ralph Bayhl and company, H. Devine and Girls and Maud Ryan and others. The photoplays were Violet Mersereau in "The Boy Girl" and Stewart Holmes and Mary Martin in "The Scarlet Letter" and Pathe News.

Strand and Majestic had up-to-date photo plays and crowded houses. C. B. DENMAN.

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—Opera House, week ending March 3: Strong bill, including Eleanor Fisher, who brought down house when members of Toronto Battalion composed most of Feb. 27 (matinee) audience.

The Unique has booked "Pearl of the Army."

Lyric is showing "Birth of a Nation" to big business.

Gem drawing record crowds with Fox programs and vaudeville.

Star: "Laws of the Lumberland" keeping box office busy.

Imperial: Management opened Spring season with stage setting representing the New York Aster Roof and screen inset.

PERCY GIBSON.

STAMFORD, CONN.

STAMFORD, CONN. (*Special*).—"Robin Hood" was sung Feb. 27 by a cast of highly efficient performers and, what is more rare, almost without exception, splendid voices. The company played a return engagement March 6, presenting Victor Herbert's Serenade. Lyman Howe's Antarctic Expedition, March 2: "The White Spot," March 3; "When Dreams Come True," Mar. 5. ROY H. WISDOM.

STEIN'S MAKE-UP NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

APPLETON, WIS.

APPLETON, Wis. (*Special*).—A theatrical syndicate is trying to purchase the largest playhouses in Wisconsin and Northern Illinois. According to R. C. Diggins, of Beaver Dam, president of the company, who with R. Ward, secretary, Chicago, and David Werner, of Beaver Dam, was in Appleton investigating local possibilities, it is their intention to form a circuit of twenty theaters playing legitimate attractions, vaudeville, pictures and other forms of stagecraft. The company was organized last Fall and already has five theaters in operation, two at Beloit, Wis., two at Beaver Dam, Wis., and the Regent, Sheridan Road, Chicago. New theaters now under consideration include the opera houses at Appleton, Fond du Lac, Oshkosh, Green Bay, Wausau and Sheboygan.

The local playhouse is one of the best in the state considering the size of the city, which is about 18,000. The stockholders are running the theaters themselves at present and are not interested in a proposition to lease, but will willingly entertain a sales offer. The Appleton theater has been more or less of a white elephant to the stockholders, and only recently began to make a better showing on the credit side of the books, due to the efficient management of Joseph Winninger.

"Is Any Girl Safe," to fair houses, Feb. 19, 20, at the Appleton; vaudeville, Feb. 23-25, to capacity houses despite Lenten season. "The Grip of Evil" opened the bill, followed by the Three Johnstons in a daring motorcycle exhibition; Glen and Higgins in an interesting comedy sketch, "The Street Cleaners"; Frank Ranetta, novelty foot juggler, and Stafford and Joy, dancers supreme.

GUSTAVE KISS.

NEWARK, OHIO

NEWARK, O. (*Special*).—Auditorium Theater (George M. Fenberg, manager): "Gypsy Love," Feb. 9, was one of the most pleasing shows that has appeared here for some time. "When Dreams Come True" Feb. 10, gave a high-class performance afternoon and evening to good business. "The Lid Lifters" (burlesque), Feb. 12, afternoon and evening, pleased large audiences. "Uncle Tom's Cabin," Feb. 13, pleased capacity houses both afternoon and evening. Elks' Minstrels, Feb. 14-15, gave great satisfaction to capapacity houses. "The Girl Who Smiles" gave a very good performance Feb. 16 to good business. "Lazy Bill," Feb. 17, pleased good business. "The Follies of 1917," Feb. 19, gave fair satisfaction to good business. Howe's Pictures, Feb. 20, pleased good business. "Katinka," Feb. 21, gave a high-class performance to a large and fashionable audience. "Twin Beds," Feb. 23, return engagement, gave their usual good performance to good business. "Her Unborn Child," Feb. 24, gave a matinee for ladies only and was witnessed by a full house, afternoon and evening, pleased. "The Darlings of Paris," Feb. 26, gave fair satisfaction to good business. "The Prince of Pilsen," March 1; "The Ttempters," March 5.

BESSIE FOWLER.

WINSTON-SALEM, N. C.

WINSTON-SALEM, N. C. (*Special*).—Plans have been completed for the new auditorium building which will be built on the site of the old one, destroyed by fire last Spring. The new playhouse will be modern in every respect, and able to accommodate many of the larger attractions. It will have a seating capacity of 2,200. Plans have been announced also for the enlargement of the Paramount Theater, and when completed it will greatly enlarge the seating capacity, and also give a much larger stage.

ROBERT C. CARMICHAEL.

BRIDGEPORT, CONN.

BRIDGEPORT, CONN. (*Special*).—Standing room only is the daily slan at Poli's and Plaza Theaters where supreme vaudeville and standard films reign supreme. Matt Saunders and John P. McCarthy, managers respectively of these thriving houses, express complete satisfaction with financial results accordingly. The four shows run on Saturdays are always crowded; also Sunday evening movies at these houses. It is commented upon in Bridgeport at the specially large number of men who attend these performances, including matinees. But this being the home of thousands of munition makers accounts for this. The men seem to all find recreation and leave thoughts of impending war behind by attending the vaudeville shows. Theda Bara in "The Tiger Woman," and George Walsh in "Meeting Millions" were Poli picture features, also good vaudeville headliners, including a musical fantasy, "Six Peaches and a Pair," with five other fine acts; Plaza offered Douglas Fairbanks in "The Americana" (Fairbanks is a local favorite) and Earl Williams in Arsene Lupin, sterling films; also first-class vaudeville comprising Harry Weston (a Bridgeport boy) in "The Carnival Girl," and four other attractions. Christie comedies complete the bill.

MARY SALES HANCORT.

LONDON, CAN.

LONDON CAN. (*Special*).—Grand Opera House: "Daddy Long Legs," Feb. 7, two performances to S. R. O. gave thorough satifaction. "Intolerance," Feb. 15-17, big attendance and made a great impression. Fiske O'Hara in "His Heart's Desire," return Feb. 22, repeated the hit made before and packed the house from boxes to gallery. The other dates were filled by vaudeville and pictures and business is good.

The Patricia, the new vaudeville and picture theater, opened Feb. 8 with a strong bill, "The Prince of Graustark" being the feature film and the Five Castellucci, musical act, Burdell and Burdell, comedy, the Juggling Chicks and the Morton Sisters completing the bill. The Three Elliett Sisters, aerial act, Dreano and Goodwin, comedy, the Juggling Osavs and Gallagher and Kenny Sisters, song and dance, Feb. 12. For Feb. 15-17 "The Heart of the Hills," Feb. 15-17, Gordon Eldrid and company, Hall and Wright and Kurtiss' Roosters, The Yamamoto Brothers, Hall and Cliff and the Flying Lemars, Feb. 19-21; "The Breakers," featuring Bryant Washburn and Nell Craig, the Five MacLarens, Johnson and Wells and Roy and Willson, Feb. 22-24.

C. E. A. WEBBE.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—The Lincoln Square Theater had two good houses Feb. 17. "Her Unborn Child" being the drawing card. "The Blue Paradise" Feb. 24; business was good at matinee and night performances. "The Winnina of Barbara Worth," Mar. 3, "Everywoman," Mar. 6, "Daddy Long-Legs," Mar. 17. The Lincoln Square will play pictures on Sunday and Monday during the current month.

"Fooling His Wife" is the name of the biz home talent play that will be put on at the Lincoln Square Theater by the Iroquois Club some time this month.

PERCY S. EWING.

REGINA, SASK.

REGINA, SASK. (*Special*).—Regina Theater: "War as it Really Is," Feb. 19-21; vaudeville, 22-24.

Rex and Rose, M. P. houses, S. R. O.

S. G. MCINTYRE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—indef.
ANGLIN, Margaret (Geo. C. Tyler): Chgo. Feb. 18—Mar. 10.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—indef.
BATES, Blanche (T. H. Hunter, Inc.): Rochester, N. Y. 5-7.
BEN Hur (Klaw and Erlanger): Pittsburgh, 5-10.
BOOMERANG, The (David Belasco): Chgo. Nov. 18—indef.
BRAT, The (Oliver Morosco): N.Y.C. 5—indef.
CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. 12-17.
CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.
CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
COME Back to Erin: Chgo. 5-10.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.
COMMON Clay (A. H. Woods): Cinti. 4-10.
DITRICHSTEIN, Leo (Cohan and Harris): St. Louis, 5-10.
EVERYWOMAN (Henry W. Savage): Mattoon, Ill. 7; Paris 8, Terre Haute, Ind. 9, 10, Vincennes 11, Cairo, Ill. 12, Paducah, Ky. 13, Evansville, Ind. 14, Louisville, Ky. 15-17, Lexington 19, 20, Hamilton, O. 21.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Balto 5-10.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Salt Lake City 5-10, Ogden 11-13, Colorado Springs, Colo. 15-17, Denver 18-24.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Macon, Ga. 6-8, Jacksonville, Fla. 9-11, Savannah, Ga. 12-14, Charleston, S. C. 15-17.
FAIR and Warmer (Selwyn and Co.): Kansas City 5-10, St. Louis 12-17, Minneapolis 19-24.
FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—indef.
FAIR and Warmer (Selwyn and Co.): Louisville, Ky. 5-10.
FAIR and Warmer (Selwyn and Co.): Boston, Feb. 5—indef.
FIELDS, Lew: Chgo. Feb. 10—indef.
FISKE, Mrs. (Corey and Ritter): Detroit 5-10, Chgo. 12—indef.
FLAME, The (Richard Walton Tully, Inc.): Cinti. 4-10, Pittsburgh 12-17, Cleveland 19-24.
FOOL There Was: Boston, Feb. 19—indef.
FOR the Man She Loved: Omaha 5-10.
GEORGE, Grace: N.Y.C. 12-17.
GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—indef.
GIRL Without a Chance (Robert Sherman): Detroit 4-10, Chgo. 11-17.
GOOD Gracious Annabelle (Arthur Hopkins): Chgo. 4—indef.
GREAT Divide (Henry Miller): N.Y.C. Feb. 7—indef.
GRAHAM, Oscar: Mineral Wells, Tex. 7, Weatherford 8, Moran 9, Albany 10, Clifton 12, Moody 13.
HER Unborn Child (Co. 1): Albany, N. Y. 5-10.
HER Unborn Child (Co. 2): Worcester, Mass. 5-10.
HER Unborn Child (Co. 3): Sioux City, Ia. 4-17, Des Moines 8-10.
HER Unborn Child (Co. 4): Kalamazoo, Mich. 7, 8, Saginaw 9, 10.
HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. 5-10.
HODGE, William (Lee Shubert): Chgo. Dec. 23-Mar. 10.
HOUSE of Glass (Western, Cohan and Harris): Santa Barbara, Cal. 7, Obisbo 8, Monterey 9, San Jose 10, Stockton 11, Modesto 12, Visalia 13, Bakersfield 14, Fresno 15, Sacramento 16, 17.
IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.
JOHNNY Get Your Gun (John Cort): N.Y.C. Feb. 12—indef.
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 8—indef.
KNIFE, The (A. H. Woods): Chgo. Feb. 28—indef.
LILAC Time (Selwyn and Co.): N.Y.C. Feb. 6—indef.
LITTLE Girl in a Biz City: N.Y.C. 5-10.
LITTLE Women (Wm. A. Brady): Phila. 5-10.
LODGER, The: Bklyn. 5-10, Chgo. 12—indef.
MAGIC (Mrs. Emilie Hapgood): N.Y.C. Feb. 12—indef.
MAN Who Lost: Pittsburgh 12-17.
MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.
MANTELL, Robert (Wm. A. Brady): St. Paul 5-10.
MAUDE, Cyril (Theo. W. Barter): San Antonio, Tex. 6, 7, Austin 8, Temple 9, Waco 10, Ft. Worth 12, Dallas 13-15, Muskogee, Okla. 16, Tulsa 17, Ft. Smith, Ark. 19, Springfield, Mo. 21.
MILLIONAIRE'S Son and the Shop Girl (George Klimt): Cleveland 5-10.
MORRIS Dance (Winthrop Ames): N.Y.C. Feb. 13—indef.

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MOTHER Carey's Chickens (John Cort): Pittsburgh, Feb. 12-Mar. 10.
NAZIMOVA, Mme. (Chas. Bryant and Walter Wanger): Pittsburgh 5-10.
NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14 indef.
OLCOTT, Chauncey (Cohan and Harris): Bklyn. 12-17.
OLD Lady 31 (Lee Kugel): N. Y.C. Oct. 30—indef.
OUR Betters (John D. Williams): N.Y.C. 12—indef.
PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—indef.
PEDRO, the Italian: Balto. 5-10.
PEG o' My Heart: Kansas City 5-10.
PIERROT the Prodigal (Winthrop Ames and Walter Knight): Balto. 5-10.
PORTMANTEAU Theater Co. (Stuart Walker): Chgo. Feb. 5—Mar. 10.
POST, Guy Bates (Richard Walton Tully, Inc.): Boston 5—indef.
POTASH and Perlmutter in Society (A. H. Woods): Chgo. Jan. 28—indef.
POTASH and Perlmutter in Society (A. H. Woods): Milwaukee 4-10.
POLLYANNA (George C. Tyler): Springfield, Mass. 5-10.
ROBSON, May: Moose Jaw, Can. 7, 8. Saskatoon 9, 10, Regina 12-14. Swift Current 15, Medicine Hat 16, Lethbridge, Alta. 17. Edmonton 19-21.
SEREMONDA (Julia Arthur): Boston, Feb. 12-Mar. 10.
SIDNEY, George: St. Louis 5-10.
SIS Hopkins: Buffalo 5-10. Pittsburgh 12-17.
SKINNER, Otis (Chas. Frohman, Inc.): Louisville, Ky. 5-7, Lexington 8, Nashville, Tenn. 9, 10, Knoxville 12, Chattanooga 13, Birmingham, Ala. 14, Atlanta, Ga. 15-17.
SMALL Town Girl (A. H. Woods): Atlantic City, N. J. 5-10.
STAHL, Rose (Chas. Frohman, Inc.): Lexington 5, Nashville, Tenn. 9, 10. Frisco 26-Mar. 10. Los Angeles 12-17.
STARR, Frances (David Belasco): N.Y.C. Dec. 21—indef.
STRANGER Than Fiction (John Craig): N.Y.C. 5—indef.
SUNNY South (J. C. Rockwell): Cumberland, Wis. 7, Barron 8, Bloomer 9, Stanley 10, Owen 12, Marshfield 13, Athens 14, Rib Lake 15, Tomahawk 16, Merrill 17, Eagle River 19, Crandon 20, Wittenberg 21.
TAILOR Made Man (Cohan and Harris): Stamford, Conn. 9, 10, Boston 12—indef.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
THAT Other Woman: Richmond, Va. 5-10.
13TH Chair (Wm. Harris): N. Y. C. Nov. 20—indef.
TREASURE Island (Chas. Hopkins): Phila. Feb. 26—indef.
TREE, Sir Herbert Beerbohm: Washington 5-10, Pittsburgh 12-17, Rochester, N. Y. 19-21.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern): Ogden, U. 7, Provo 10, Bingham Canyon 11, Spanish Fork 12, Salt Lake City 13, 14, Brigham 15, Logan 16, Pocatello, Ida. 17.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANDERER, The (Wm. Elliott, F. Ray Comstock and Morris Gest): N.Y.C. Feb. 1—indef.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WILLOW Tree (Cohan and Harris): N.Y.C. 6—indef.
YELLOW Jacket (Mr. and Mrs. Coburn): Bklyn. 5-10.

PERMANENT STOCK

AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand.
BUTLER, Pa.: Majestic.
CLEVELAND: Duchess.
COLUMBUS, O.: Southern.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
EVANSVILLE, Ind.: Majestic.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAMMOND, Ind.: Orpheum.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
JACKSONVILLE, Fla.: Orpheum.
KANSAS CITY: Grand Opera House.
LANSING, Mich.: Gladmer.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MIAMI, Fla.: Strand.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: New Bedford.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OKLAHOMA City, Okla.: Overholser.
OMAHA: Hillman Ideal.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PITTSBURGH: Empire.
PORTLAND, Ore.: Baker.
RACINE, Wis.: Orpheum.
RICHMOND, Ind.: Murray.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SANTA CRUZ, Cal.: Jewell.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Players.
ST. PAUL: Shubert.
TOLEDO: Palace.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Poli's.
WINNIPEG, Can.: Winnipeg.

TRAVELING STOCK

BYERS, Fred: Hunter, Okla. 5-7, Morrison 8-10.
EDWARDS, Mae: Redfield, S. D., 5-7.
DAVIS, Walter (Adam W. Friend): Hanover, Pa. 5-10, Ephrata 12-17.
OTT, Bobt (Raymond Marr): Pittsfield, Mass. 5-10, Hoosic Falls, N. Y. 12-17, Poughkeepsie 19-24.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): Boston 5—indef.
ALONE at Last (Messrs. Shubert): N.Y.C. 5-10.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Boston Feb. 5—indef.
BOYS will Be Boys (Fred C. Whitney): Boston 5-17.
CANARY Cottage (Oliver Morosco): N.Y.C. Feb. 5—indef.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Nov. 6—indef.
EILEEN (Joe Weber): Springfield, Mass. 5-7.
FRATERNITY Boys and Girls: Indianapolis 5-10.
GIRL Who Smiles: Montreal 5-10.
HANS and Frits: N.Y.C. 5-10.
HANS and Frits: Nashville, Tenn. 5-10.
HAVE a Heart (Henry W. Savage): N.Y.C. Jan. 11—indef.
HELD, Anna (Messrs. Shubert): Washington 5-10.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.
HITCHCOCK, Raymond (Chas. Dillingham): Columbus, O. 5-10.
KATINKA (Arthur Hammerstein): Vancouver, B. C. 9, 10, Seattle, Wash. 11-14, Portland, Ore. 15-17, Frisco 19-31.
KATINKA (Arthur Hammerstein): Phila. Feb. 26—indef.
KATZENJAMMER Kids: Chgo. 5-10.
LOVE o' Mike (Elizabeth Marbury and Lee Stubert): N. Y.C. Jan. 15—indef.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MISS Springtime (Co. 2, Klaw and Erlanger): Boston, Jan. 8—indef.
MUTT and Jeff's Wedding (Joe Pettingill): Pittsburgh 5-10.
MONTGOMERY and Stone (Chas. Dillingham): Omaha 7-10.
OH, Boy (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1916 (Messrs. Shubert): Chgo. Feb. 25—indef.
POM-POM (Henry W. Savage): Phila. Feb. 25-Mar. 31.
PRETTY Baby: Phila. 5-10.
PRINCE of Pilsen (Perry J. Kelly): Fairmount, W. Va. 7, Morgantown 8, Uniontown, Pa. 9, Connellsville 10.
ROBIN Hood (Walker Stevens): Hartford, Conn. 6, 7, Pittsfield, Mass. 8, Albany, N. Y. 9, 10.
ROBINSON Crusoe Jr. (Messrs. Shubert): Detroit 28-Mar. 10, Cinti. 12-17.
SAN Carlos Opera Co.: Buffalo 5-10.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 20—
SO Long Letty (Oliver Morosco): Bklyn 12-17, N.Y.C. 19-24.
STOP! Look! Listen! (Chas. Dillingham): Buffalo 5-10.
STRIT, (Chas. Frohman, Inc.): Chgo. Feb. 19-Mar. 10, Kansas City 11-17.
VERY Good Eddie (Marbury-Comstock): Indianapolis 5-10.
WHEN Dreams Come True (Coutts and Tennis): Torrington, Conn. 7, Great Barrington, Mass. 8, North Adams 9, Bennington, Vt. 10.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—indef.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld, Jr.): Indianapolis 5-10, Columbus 12-17.

MINSTRELS

FIELD, Al. G.: Independence, Kan. 7, Bartlesville, Okla. 8, Tulsa 9, 10, Muskogee 12, Ft. Smith, Ark. 13, 14, McAlester, Okla. 15, Oklahoma City 16-18.
O'BRIEN, Neil (Oscar F. Hodge): Yazoo City, Miss. 7, Greenwood 8, Clarksdale 9, Memphis, Tenn. 10, 11, Helena, Ark. 12.

MISCELLANEOUS

THURSTON the Magician (Jay Klink): Camden, N. J. 5-10, N.Y.C. 12-17.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

MEN

Alco Film Company, James F. Ailing, R. A. Aubrey.
Battler, Cecile F. Lionel Belmore, John Blake, W. Graham Browne, Neil Burgess, James Bunnelli, Andrew Byrone, Carhart, Ralph, John F. Carmody.
Davis, Thomas L., Carl H. Dore, R. L. Douglas, Harry Duffey, John T. Dwyer.
Edeson, Robert, Edward Edwards, Jr.
Frank, Herbert J.
Gorgas, Joseph.
Hall, Bowden, George F. Harris, J. Clarence Harvey, Albert Hinston, Harry M. Holden.
Jarden, O. W., Everett Lynn Jones.
Keith, Eugene, Frederick Kerby, Worth Kinney, Lee Kohlmar.
Lawlor, John, William Leyden, Marshall A. Lorimer W. L. Love, Robert Lowe, John Lyons.
MacDonald, Francis, Teris Loring MacFayden, Jack MacLellan, T. D. Marsden, James C. Marlowe, Felix Martin, Sydney Mason, Dwight A. Meade, Homer Mills.
Navarro, Ralph, Alan North, O'Connor, Robert, Eugene O'Rourke.
Payton, Joseph, William Phelps.
Rice, Andy, Bob Roberts, Eugene Robidout, Robert Robson, Clarence Rogerson, Edmund Roth.
Scarborough, Harry, Victor Schertzinger, Howard Schoppe, William Schuster, Earl Simmons, Thomas L. Severn.
Timmons, George H.
Van Buren, A. H., Hal Verner (Thomas Slattery).
Whitney, Fred C., Harry A. Wilson, Frank Wolf.

WOMEN

Bageard, Jeannette, Rose Battl, Ione Bright, Josephine Brown, Blanche Brunette, Beulah Burke.
Cantlon, Helen, Yvonne Chapelle, Ida Clyde Clarke, Alice Clements, Anne Cliffe, Mlle. Corinne.
De Armond, Isabelle, Rhoda Darlington, Elisabeth D. Davies, May Davis, Jeanne De Lisle, Alberta De Vere.
Edwardes, Paula, Margaret Ellsworth.
Farrington, Marion Russell.
Alice Fleming, Arline Fredericks, Adelaide French, Gilmore, Phyllis, Gertrude Grant.
Hamerick, Ethel, Mrs. William A., Hanna, Georgia Harvey, Josie Heather, Louise Hernandez, Carmen Herrick, Mrs. H. Orrin Holland, Helen Howard.
Johnstone, Florence L., Mrs. Ralph Johnstone, Mrs. Sydney Jones.
Kimball, Maude.
Lawrence, Lura, Zora Lawrence, Georgette Leland, Mrs. Nestor Leonon, Helen Lindrath, Lena Lorraine, Mrs. R. Lowe.
McLeod, Norma, Stella Mayhew, Alyle Meltard, Harriet Miller, Maxie Mitchel, Rita Mitchell, Catherine Morse.
Nassau, A., Carlotta Nillson, Painter, Eleanor, Anna Pendelton, Pearl Procter.
Rio, Violet, Lillian Rhodes, Antoinette Rochte.
Shore, Vera C., Doris Smith, Jean Staples, James Stevens, E. Sutter.
Tower, Catherine, Helen Brett Tyler.
Walton, Elsie, Sada Wander, Bessie Warren, Clara Walmsley, Hattie Williams, Maude Williams, Isabelle Winlocke, Marjorie Wood, Miriam Wood.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30 1908

MACK SENNETT is responsible for the assertion that "you can't run a motion picture studio like an army or an automobile factory." It is presumable that every person who has given the matter thought will concur fully in this statement. But, as Mr. Sennett also points out in the course of a recent article, "the latest recruit in the motion picture business is the efficiency expert." This individual, it seems is bent upon removing, painlessly, if possible, anything approaching a temperament from the actors in the films; he is also doing his level best to eradicate individuality in the making of pictures but, to once more quote Mr. Sennett, "Should he succeed in 'systematizing' the pictures to the extent that he hopes, he will find that he has nothing left but system."

Too much commercial efficiency is perhaps what ails the films now; commercialism, system, are necessary, but they must not be permitted to destroy all the art there is in pictures. Turning out films at a mile-a-minute clip may be very efficient work, but the pictures thus produced would be as lacking in individuality as so many sausages ground from a sausage machine. It is being more clearly evidenced every day that the people are no longer satisfied with pictures of merely average quality—and that is the sort of pictures the sausage machine turns out.

"But what more can we do—look at the money we're spending," some producers may declare. They must remember, however, that money spent and speed displayed in production do not necessarily imply the creation of pictures of the sort the public wants. There must be individuality, art, originality, freshness of viewpoint, inspiration—these are the attributes which will cause people to attend film shows whether the productions cost five or fifty thousand dollars, or whether they take a week or a year to turn out.

In the same connection, if a star possesses individual magnetism or charm, sufficient to render him (or her) a certain attraction to photoplaygoers, then the salary paid may not be exorbitant, even if it reach startling proportions. As Samuel Goldfish remarked recently, at the Wheeler tax hearing, "Really great personalities are worth all the money picture producers pay them." At the same time, as the same gentleman pointed out, "the money paid to dozens of so-called stars . . . is greatly in excess of the value of the players."

Here is where an efficiency man of the right caliber may be of actual value. But he would have to be not merely a human calculating machine, but a person gifted with appreciation and judgment, and not a little artistic intuition and ability.

In short, a large salary, a fine presence, or a pretty face lacking the other essentials will not make a star of value, any more than expensive settings, a big author's name, and oceans of extravagant puffery will make an appealing picture, unless accompanied by actual merit.

"There's nothing like being used to a thing."—Sheridan.

The Brooklyn *Eagle* and *America* have evidently instituted a sort of mutual admiration society and are indulging in an interchange of quotations and of eulogisms, anent their recent remarks concerning motion pictures. The *Eagle* has apparently just discovered that it has been specially ordained to clean the screen of prurient pictures. *America* (a Catholic review) quotes from the *Eagle* and discovers that "money, then, is the god of the screen; sweaty nickels and greasy dimes have become the ultimate form of movie morality." The National Board of Review recently announced that the nude would be banned henceforth, and *America* finds it incumbent upon itself to ridicule the board, as "a name arrogated by a group of smug individuals who pass gratuitous judgments on the propriety of motion pictures." This and more the *Eagle* reprints, also reproducing excerpts from its own comments which had been reprinted in *America*. Of course, with rare judgment, the latter publication went to the fountain-head of wisdom in film matters—i.e., the *Eagle*—to gain information about the films. So, between themselves, these two publications are doing a lot of

MAXINE ELLIOTT,
Goldwyn Star Discussing Her Coming Production.

back-patting, bowing and scraping, while no one else takes them very seriously.

Of course there have been examples of prurient films, of salacious sex plays. And equally, of course, every effort is being made to stamp them out. The Board of Review makes a declaration to this end and is straightway derided by *America*. The trouble with these officious outside critics is that their whole course of procedure is destructive instead of constructive; that they almost invariably neglect the fine things in the pictures and select every possible example of the undesirable at which to inveigh. The film industry and the public can with equal ease dispense with the gratuitous censure of those who are unqualified to offer constructive or helpful advice or criticism.

"A time of almost universal upheaval and confusion is a time when American business men should stick together and work in closer harmony and co-operation than ever before."—Paramount Progress.

We have in the course of a somewhat lengthy career in the precincts of Filmland encountered numerous inane and nugatory assaults upon the motion pictures, but it has remained for John Cotton Dana, of Newark, to supply what is probably the most preposterous farrago ever printed on this subject. It reaches the public via the New York *Sun* in the form of correspondence and to sum it all up, so far as it is possible to do so, in a sentence, the writer seeks to prove that the motion picture, appealing to the sight and the most primitive faculties of man, is therefore pandering to the prehistoric appetites of humans, destroying the tendency to read and winning a "frightful popularity"—growing "by the very ignorance and the lack of reading power upon which it feeds."

Perhaps we are confessing to a woeful ignorance by admitting that we have never before heard of John Cotton Dana. He deserves to be prominent. Perhaps he is a bookseller or an author of books. Either hypothesis would explain his frantic fear lest the films destroy the habit of reading. He has apparently overlooked the possibility that pictures may have made readers of many who cared nothing for literature before.

Mr. Dana's argument has all the earmarks of the efforts of a man to say something printable because he likes to see his scribblings in print. As a helpful contribution to our knowledge about the motion picture industry and its potentialities, it is valueless. But stay—perhaps we are in error. Possibly it was intended for a humorous article. Mayhap, Mr. Dana is a conscious humorist—he is certainly an unconscious one.

"My aim is, and always has been, to produce pictures which appeal, not only to the eye and heart, but to the intellect as well."—Frank Powell.

A young lady once said to me: "What a grand life you must lead—nothing to do but just travel"; it is a grand life and I love it, but, as Mr. Edison once told a man who congratulated him upon his marvelous genius as an inventor, "Yes," said Mr. Edison, "That's all very fine, but I find that one must put in 20 per cent. of genius and 80 per cent. of HARD WORK to make a success of anything." My percentage of hard work is much greater than the casual observer might imagine, but as I have 100 per cent. love of travel, it helps to cancel the 80 per cent. of physical and mental labor that goes with picture making.—Burton Holmes—Paramount.

There is a group of ministers in this city which is working earnestly in conjunction with the men in the film industry to secure the production of films suitable for children's programs, and for other developments of a desirable nature in motion pictures. This is in pleasing contrast to the activities of many gentlemen of the cloth who have evidently determined to see no possibilities for good in the screen unless it can be rendered useless as a commercial enterprise and robbed of all vitality. ADAM HULL SHIRK.

MOLLIE KING,
Star in New Pathe Serial, "Mystery of the Double Cross."

"GOD'S MAN." H. B. Warner in Frohman Production.

SCENE FROM "BLOOD WILL TELL." Triangle-Kay Bee Feature.

ANN MURDOCK, Of Mutual-Frohman Pictures, at Her Winter Camp.

BOX-OFFICE STARS ONLY FOR PATHE

Company Determines to Feature None but Players with Established Value in Gold Rooster Plays and Serials

In the future, Pathe announces, only actors and actresses who have been established as "box-office stars" will be featured in the future on Gold Rooster and serial programs. Rumors which have been in circulation for some time past to the effect that Pathe was negotiating with a number of the important stars were partially confirmed this week by the announcement of J. A. Berst, vice-president and general manager, that several important additions will be made to the list of permanent stars in the near future.

The stars appearing at the present time on Pathe's program are: Pearl White, Mollie King, Gladys Hulette, Florence LaBadie, Baby Marie Osborne, better known as Little Mary Sunshine, Frederick Warde, Harold Lloyd (Lonesome Luke). The latest recruit is Creighton Hale, who won fame as one of the leading juvenile actors of the day in "The Exploits of Elaine" and "The Iron Claw." Mr. Hale has just been signed by the Astra for a long term.

Six serials, all of them great successes, have established Pearl White virtually serial queen of the world. A moving picture contest recently concluded by the Brooklyn Daily *Eagle*, may be taken as an indication of Miss White's popularity with American audiences. Mary Pickford was the winner: Miss White was second with 27,630 votes as against 9,940 for Marguerite Clark and 7,840 for Anita Stewart. Pearl White recently renewed her contract with Pathe for a long term. She has just started work in a new serial, to be produced by Astra.

Mollie King, one of the younger stars, will leap into instant fame with the motion picture millions, according to the critics, when the first episode of "Mystery of the Double Cross" is released March 18. Mollie King and Creighton Hale will be featured in a new serial.

Miss Hulette has had a meteoric career in pictures. She was practically unknown to motion picture audiences when Pathe released "The Shine Girl." Her success was instantaneous and there is an eager demand on the part of both the exhibitors and public for all of the Thanhouser pictures in which she appears.

Florence LaBadie's career as a star dates back to "The Million Dollar Mystery" serial. Her army of admirers has constantly increased, and to-day she is at the height of her popularity.

To Baby Marie Osborne rightfully belongs the title of the youngest leading lady in the pictures. She is one of the best child actresses that has ever appeared in pictures. All pictures in which she has appeared were made by Balboa.

Frederick Warde is an actor who needs no introduction to the public. His work in Thanhouser pictures shows that his rare dramatic ability loses none of its value on the screen.

Harold Lloyd, the chief funmaker of the Rolin company, has proved so popular with audiences that Pathe has just announced that in the future, he will appear in two-reel comedies, the first of which will be released March 18.

IMPORTANT BERNHARDT FILM

An event of more than passing importance in the amusement world will be the apearance of Mme. Sarah Bernhardt at the Rialto during the week of March 11 in "Mothers of France," the powerful photoplay from the pen of Jean Richepin, member of the French Academy. Besides having the greatest actress of the age as its star, the picture soars above the average production in a number of other ways. M. Richepin, who conceived the story, is celebrated in France as a poet, dramatist and man of letters. When approached by Louis Mercanton, of the Societie Generale des Cinematographes Eclipse, with the suggestion that he write a picture play which should be "a message from the mothers of France to the mothers of America, perhaps facing a similar poignant crisis," he became enthusiastic to the last degree, as the result of his work plainly shows. Mme. Bernhardt was equally in sympathy with the project and threw herself into it with all of that fiery, indomitable energy which has placed her on the pinnacle where she now stands.

MUSIC AIDS HER WORK

Maxine Elliott Acts for Screen with Musical Accompaniment

Maxine Elliott, Goldwyn Pictures' famous beauty and international star, is acting before the camera in her first picture to a musical accompaniment. During the taking of all of the emotional scenes in her first screen play a harpist, 'cellist and violinist have helped create the atmosphere that would surround a woman at the time of some great crisis in her life.

The violinist who is the leader of this little orchestra has learned to synchronize his musicians' playing with the emotional development of the plot most skilfully and both Miss Elliott and her director are quick to acknowledge the benefits of the musical accompaniment.

First introduced into studios as a press agent stunt or as a sop to temperamental artists, orchestras were quick to prove their real worth and now almost all important productions are "made to music." Many players find much inspiration in the accompaniments.

LEFT TO RIGHT: MRS. CASTLE IN "PATRIA"—INTERNATIONAL-PATHE SERIAL; EARL WILLIAMS, OF VITAGRAPH, AND FLORENCE TURNER; MAUDE WAYNE, BABY PARKER, AND "NUT," OF THE MACK SENNETT KEYSTONE CO.

BELIEVES IN SERIALS

H. M. Horkheimer Says Their Future Is Secure

Discussing serial pictures, H. M. Horkheimer, president of Balboa Company, which has specialized in this kind of films, says:

"You find continued stories in the newspapers, periodicals and magazines. The old-fashioned story paper, with its 'continued-in-our-next' has been published in one form or another for a hundred years or more. Ask any news dealer and you will find out that the demand for publications of this sort is steady.

"From time to time, some of the better class of magazines have tried to abolish the continued story; but they invariably come back to it. Special feature articles may sell a publication now and then; but the continued story holds a lot of readers. In this way, some of our most successful novels have first been brought to the public's attention.

"From a psychological standpoint, the hold of the film serial is just the same as that of its printed brother. Both tell a story—the one in type, the other by means of pictures. I realize that many continued screen stories have lacked the finish of the literary form, but picture narration is young yet."

PALLAS SOCIETY DRAMA WITH TWO STARS

"As Men Love" Features House Peters and Myrtle Stedman Again—Strong Supporting Cast

Once again House Peters and Myrtle Stedman will be co-starred by Pallas in a Paramount release called "As Men Love"—a society drama by Lois Zellner. Though this popular pair are sufficient unto themselves as an attraction, the producers have added Jack W. Johnston and Helen Jerome Eddy to the supporting cast, thus making one of the strongest aggregations that has been presented on the screen.

E. Mason Hopper, who has directed many of the most successful Pallas-Morosco pictures, staged the production, which is scheduled for release March 29.

Numerous scenes occur in the luxurious cafes which abound in New York. For the purpose of constructing these scenes at the Pallas studio, photographs were taken of one of New York's most gilded palaces and these were used as a basis for the settings which are said to be exceptional and appear in the production.

JACK PICKFORD FOLLOWS FAMILY FOOTSTEPS

Third Member Becomes Star in Own Right in Famous Players Picture

In "The Dummy," produced by Famous Players for release by Paramount March 19, Jack Pickford, third and youngest member of the Pickford family becomes a star in his own right.

In support of Jack Pickford in "The Dummy" are Frank Losee, who has done such notable character work in many recent Famous Players pictures, Edwin Stanley, Helen Greene, Ethelmary Oakland and Ruby Hoffman. Francis Grandin is director. Immediately upon completion of "The Dummy," Jack Pickford departed for the West and is now co-starring with Vivian Martin at the Lasky studio in "The Girl at Home."

Sapho not to be Red Cross nurse! It was the original intention of the Famous Players, in adapting "Sapho" as a Paramount picture with Pauline Frederick in the stellar role, to show the ultimate conversion of the model into a Red Cross nurse. Stern facts, however, rendered this impossible, as the telling of the early chapters in Sapho's career required so much space that the details of her Red Cross work could not be gone into. As a result, the closing scenes of the picture, as it will be finally screened, show simply the conversion of Sapho to the better things of life, as represented by her presence in church.

SCENE FROM "THE DUMMY." Jack Pickford in Famous Players' Picture.

"THE PRISON WITHOUT WALLS." Lasky Film Featuring Wallace Reid and Myrtle Stedman.

FREDERICK L. COLLINS LEAVES FOR THE WEST

McClure Head Will Investigate Film Conditions

To investigate motion picture conditions Frederick L. Collins, president of McClure Pictures, producers of "Seven Deadly Sins," left March 3 for Los Angeles.

On his tour he wil stop in many cities to discuss motion picture questions with exhibitors. Mr. Collins is rapidly completing his plans for the next McClure series of five-reel features that will follow "Seven Deadly Sins." While in Los Angeles he will perhaps make arrangements for taking three of this series on the coast.

When he returns to New York Mr. Collins expects to bring with him contracts with several big stars and perhaps with one of the best known directors in motion pictures.

The new McClure series of five-reel features will be ready for release as soon as "Seven Deadly Sins" completes its run. The advertising campaign will be as comprehensive as that behind "Seven Deadly Sins." The McClure Series Department of the Triangle Distributing Corporation will handle the new McClure productions.

"I want to find out just what the exhibitor wants," says Mr. Collins, "and how business is with him, and why. I know that in 'Seven Deadly Sins' we have satisfied every man who booked it, but I want to learn whether the exhibitor can suggest any ways in which we can improve our system of selling and our system of producing when we make our next series. We want to more than satisfy them."

GOLDWYN'S FIRST MAE MARSH FILM SOON

Almost Finish Work on Picture Written by Irvin Cobb

Goldwyn Pictures Corporation is making fine headway with its initial productions. The first Mae Marsh picture, written by Irvin S. Cobb and directed by Ralph W. Ince, wil be completed within ten days and work of assembling and titling it will then get under way.

Both the second and third Mae Marsh pictures have been selected and the work of making the sets and costumes for them started.

One of the ablest dramatic critics in Chicago has written to Goldwyn Pictures Corporation with a prediction about Jane Cowl:

"If you wish to heed my prediction I will tell you that Jane Cowl will prove to be a tremendous sensation as one of the Goldwyn stars.

"She will never be content to be merely a star of Goldwyn Pictures. She will want to achieve something in pictures that no other woman has ever achieved and I predict that she will do so. You will be astonished, as well as you know your own star, when the reviews and criticisms make you realize the tremendous popularity of Jane Cowl with the American public."

Baby Zoe Rae is reading her letters received from all over the world, asking innumerable questions about Universal pictures. One letter was a proposal from a Southern youth of ten years, who has promised to wait for her "till eternity."

De Gaston.
WEBSTER CAMPBELL,
Essanay Leading Man.

NEW SELIG STOCK COMPANY APPEARS IN NEW FILM

"Pearl of Greater Price" Is Title—Other Announcements

"A Pearl of Greater Price" is the title of a forthcoming Selig drama to be released in General Film service. Arthur Leeds wrote the play and it was produced by Otis B. Thayer. The new Selig stock company, including Fred Eckert, Byrdine Zuber and M. C. Von Betz, will be seen in the play, which is said to abound in unusual situations.

During the same week another of the group of Selig comedies will be released. The title of the comedy is "Over the Garden Wall," and features an all-star comedy cast, including Lyllian Leighton, John Lancaster, Elsie Greeson, Wm. Scott and others.

George Fawcett has been cast for "John Boland" in the Selig Red Seal play "Little Lost Sister," released in K. E. S. E. service on Monday, March 12. It is claimed by those who have seen his work, that Mr. Fawcett achieves an artistic triumph second only to his work in "The Crisis." He enacts the role of a cold-hearted, iron-willed man who, posing as a pillar in the church, is really in league with the city's evil element.

During a most successful run of "The Crisis" in Pasadena, Cal., recently, George Fawcett appeared in person at one performance. He was given an ovation, the patrons seeming most interested in his experiences, while the Selig picture was in the making. Bessie Eyton was also discovered among those present, but despite the insistence of the audience, could not be persuaded to speak. Miss Eyton insists that she wishes to be known to the public only through her clever screen portrayals.

SANGER TO OPEN STUDIOS HERE SHORTLY

Big Building at 134th Street, with a History, Now Film Plant

Sanger Picture Play Corporation will open its studio within a month and begin the actual work of production.

The building, a spacious, two-story brick structure, situated on the southwest corner of Park Avenue and 134th Street, has been converted from what was formerly Young's Casino, the scene of many a stag and prize-ring bout, and, at one time, a haunt of the plotters of the Rosenthal murder, into one of the most perfectly equipped motion picture studios in the East to-day.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, together with Brown Rolston, the vice-president, and Frederick Leake, the secretary and treasurer of the firm have spared nothing that could lend in any possible way to the perfection of the studio.

MAX SCORES IN CHICAGO

Chicago motion picture theater managers stand out strong as among the most discerning and enterprising men in the business. They took hold of the Essanay Max Linder comedy, "Max Comes Across," with enthusiasm and from the instant their doors opened the comedy's success in Chicago was assured.

Four of Chicago's largest daily newspapers were used as advertising mediums with the result that the theaters showing the comedy were packed from morning until night.

Manager Jenner of the Chicago K.E.S.E. branch reports that his business on Linder comedies shattered records and that there will be only a few, very few Chicago theaters where Linder comedies will not be shown during the next twelve months.

STRONG SUPPORT FOR MISS BARRYMORE IN NEW FILM

Metro-Rolfe Production Will Be Exceptional, Is Stated

"The Call of Her People," screen adaptation of Edward Sheldon's play "Egypt," in which Ethel Barrymore is to star and which is a Rolfe-Metro production, will be notable also for its strong cast supporting the featured player. This includes Robert Whittier, William B. Davidson, William Mandeville, Mrs. Allen Walker, Hugh Jeffrey, Helen Arnold and others.

"The Call of Her People" is the first of a series of attraction pictures of great size and splendor, announced by Metro for its 1917 program. Miss Barrymore is seen in this production as Egypt, a gypsy girl, who lives among civilized people and is wooed by a wealthy young society man.

"INTOLERANCE" HAS FINE OPENING IN ST. LOUIS

Heavy Advance Sale Indicates Good Run of Griffith Spectacle

The St. Louis engagement of D. W. Griffith's "Intolerance" commenced most auspiciously at the Garrick Theater Sunday night, Feb. 25, by opening to a crowded house seconded by an advance sale that indicated that vacant seats would be at a premium during the first week.

D. W. GRIFFITH,
Producer of "Intolerance."

Mr. Griffith, who went on there for the opening, was greeted on his arrival by Mayor Kiel, who entertained him at dinner Sunday. On Monday, Mayor Kiel put aside his official cares to personally show Mr. Griffith the points of interest in and about St. Louis.

Governor Gardner of Missouri was one of the many local notables present at the opening performance.

The London season of "Intolerance" is officially scheduled to commence April 7 at the Drury Lane Theater.

In May, the rapidly becoming famous spectacle will be shown in Buenos Aires, Argentine.

The second Australian organization opened its season at the Theater Royal, Melbourne, last Saturday night.

EDISON STUDIO NOTES

Some of the Forthcoming Features—E. H. Griffith Promoted

The featured film of the first weekly group of Edison Conquest Pictures, released March 1, was a three-reel dramatization of "The Half Back," by Ralph H. Barbour.

A dramatization of "The Boy Who Cried Wolf," a story by Richard Harding Davis, has been produced at the studios of Thomas A. Edison, Inc., and will be released on the Conquest program.

Jessie Stevens, a familiar figure in Edison pictures for a number of years, will appear in "Wild Arnika,' a unique two-reel comedy that has been produced at the studios of Thomas A. Edison, Inc., for release on the Conquest program.

"Kidnapped," one of the literary masterpieces of Robert Louis Stevenson, has been produced in four reels by Thomas A. Edison, Inc., for release under the Conquest brand.

E. H. Griffith, for a number of years the head of the scenario department of Thomas A. Edison, Inc., has ben promoted to a directorship with the same company.

LOSES IN SUNDAY CASE

HUNTINGTON, IND., (*Special*).—A verdict was returned against the Huntington Motion Picture Company, for operating Sunday pictures. Trial was before jury and verdict was a fine of $1.00 and costs.

ISIDOR L. MARX.

GOLDWYN STARS' NAMES ADORN CRAFT

Hudson Ferryboats Will Have Different Appellations—No. 6 Still a Mystery

Perhaps the most novel idea employed by a film producing company today, is that which has been put into effect by Goldwyn Pictures in giving new names to five of the sturdy ferry craft running to the Fort Lee harbor. Goldwyn wished to give significance to the entry of the firm into the life and action of Fort Lee, and chose this means to that end.

Commuters from nearby Jersey towns will soon be rubbing their eyes in the morning as they gaze upon the "Leonia," now renamed Mae Marsh; the "Edgewater," henceforth will be more picturesque and interesting as the Maxine Elliott, and you may be sure that people who never thought of looking at the "City of Plainfield" will look eagerly at the Mary Garden. Who would dare to hint that Jane Cowl was not a more alluring cognomen for a ferry craft than the "Fort Lee?" The "Elberon" henceforth is to be the Madge Kennedy.

The ferry company has been asked by the Goldwyn officers to hold one ship in reserve without a change of name until a sixth Goldwyn star of great prominence is announced shortly, thereby enabling the company to have a ship for every star.

Mary Garden's last act before sailing from New York for Vigo, Spain, was to order a gold monogram plate from a Fifth Avenue firm which henceforth will occupy a frame directly under the frame of the Federal steamboat inspector's annual license to what was once the "City of Plainfield."

SEENA OWEN IN NEW TRIANGLE PLAY

Fine Arts Star to Be Featured Under Chester Withey's Direction—Anna Luther Busy

A new play, directed by Chester Withey, will be the vehicle for Seena Owen's first picture following her return to Triangle-Fine Arts after several months' absence.

A pioneer with the Fine Arts forces Miss Owen has played leading roles in "The Lamb," "The Penitents," and "Martha's Vindication," with much success. She is a blonde, and an enthusiastic devotee of outdoor sports in which she excels.

Miss Owen wants to become a director and to this end is giving scren technique much time and attention. Outside of this and her daily routine as a screen actress, her interest centers in her home, one of the most beautiful in the actor colony. She is married and is famous far and near as a hostess.

Anna Luther, not long ago a Keystone star, has now joined the forces of the Triangle-Ince-Kay Bee studios and is at work on her first picture.

Miss Luther has been seen on magazine covers as "The Poster Girl," "The American Jersey Lily," and "The Fifth Avenue Girl."

ART DRAMAS ANNOUNCES NEW FILMS

Releases for Two Months to Come Are Made Known—Noted Players to Appear

Releases projected for the next two months have been announced by Art Dramas, Inc., and include the pictures to be presented from March 1 to practically the first of May. The forthcoming productions include the picturization of two well known books, a Broadway success of the legitimate stage, and five original stories. Emile Zola, the eminent French author, Ashley Miller, Lawrence McCloskey, Louis Reeves Harrison, and others are responsible for the stories that are to be picturized by Art Dramas. The releases are March 1, "Pride and the Devil," featuring Alma Hanlon; "The Cloud," featuring Jean Sothern. March 8; "A Man and the Woman," featuring Edith Hallor and Leslie Austin. March 15; "The Law That Failed," featuring Alma Hanlon and Edward Ellis. March 22; "The Dragon Fly," featuring Anna Q. Nilsson. March 29; "Whose Hand?" featuring Alma Hanlon and Edward Ellis. April 5; "The Fraud," featuring Jean Sothern. April 12; "Without the Law," featuring Edith Hallor, April 19, and "The Swinging Gate," featuring Anna Q. Nilsson.

MAE MARSH,
Star in Goldwyn Pictures.

EXHIBITORS IMPRESSED BY "JOAN" LOBBY DISPLAY

Forty-fourth Street Theater, New York, Has Medieval Air

Whenever film exhibitors, coming from far or near, have visited the Forty-fourth Street Theater, New York, where Cecil B. DeMille's photoplay, "Joan the Woman" is being shown, they have been impressed by the striking manner of its presentation by Jesse L. Lasky.

The effort has been made to instill an atmosphere of medievalism. This effect is a result of the adornment of the lobby of the theater with a series of magnificent mural decorations representing great events in the eventful life of Joan and with suits of mail, banners, robes and other paraphernalia of the pomp of moyenage royalty and knighthood which were used in the making of the photoplay.

The mural panels, extending around the three sides of the lobby, were painted by Clifford F. Pember after suggestions contained in the illustrations by Boutet de Monvel. There are nine of them, painted broadly and breathing the spirit of their time.

The lobby is hung with rich draperies embroidered with the Fleur de Lis of France, and altogether it is a magnificent historical museum devoted to the memory of Joan of Arc, the Maid of Orleans.

"CRISIS" BREAKS RECORDS

The Selig Polyscope company has received word that "The Crisis" has broken all records of the Circle Theater, Indianapolis, Ind., by at least 20,000 admissions during one week.

(c) *Lumiere, N. Y.*
DOUGLAS FAIRBANKS,
Arteraft Pictures.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

NORTHWEST EXHIBITORS WILL HOLD BIG TRADE SHOW

Convention Dates First Three Days in May at Minneapolis

MINNEAPOLIS, MINN. (*Special*).—The convention committee of the Motion Picture Exhibitors' Corporation of the Northwest held a special meeting recently at the call of D. G. Rodgers, chairman, at which sub-committees were appointed for attending to details of the forthcoming convention, to be held at West Hotel, Minneapolis, May 1, 2 and 3. Three important events will be a cabaret on the first night; the second night the banquet will take place and the affair will end with a grand ball. The sub-committees appointed were as follows:

Publicity Committee.—Hamlin, Hitchcock, B. Watson, Koenig.

Ball Committee.—Hitchcock, Hoppenrath, Glissky, Van Duzee.

Cabaret and Midnight Show Committee.—Hoppenrath, Deeth, Koenig, J. J. Campbell.

Finance Committee.—Hoppenrath, B. Watson, Van Duzee, Hitchcock.

Badge Committee.—C. E. Van Duzee.

Committee on Stars.—D. G. Rodgers.

These bodies will meet every week until the convention opens.

NO SUNDAY NIGHT SHOWS NOW AT ROCKFORD, ILL.

Mayor Said to Have "Gone Over Heads" of Councilmen

ROCKFORD, ILL. (*Special*).—Picture conditions in Rockford are undergoing quite a shake-up. Four years ago, upon a referendum vote of the people, it was decided to permit the picture houses to show their film upon Sunday, which has been done to the satisfaction of the public.

Mayor Bennett last Fall contemplated running for Governor; his hopes, it is said, were shattered by a man who was quite heavily interested in two local houses and who was the campaign manager of the present Governor. At a council meeting, when a number of aldermen were absent, it was proposed and carried that picture houses only keep open on Sunday afternoons. When the absent ones discovered what had happened they got together at a subsequent meeting and put through a new ordinance putting the proposition back where it was before. This new ordinance the mayor vetoed, with the result that the houses are now dark on Sunday nights. The fact that he went over the heads of both the people and the council has brought the entire press down on him with a vengeance.

F. H. NORRIS.

"OLD MILL" DESTROYED

DALLAS, TEXAS (*Special*).—The Old Mill Theater, owned and operated by E. H. Huisey, was destroyed by fire Saturday evening at about nine o'clock. At the time the fire started, the house was filled nearly to capacity, about 1,400 people witnessing William S. Hart in "The Gun Fighter."

From the poster room, the flames spread rapidly, but the whole balcony was cleared before any one downstairs knew anything at all of the conflagration. Then the spectators in the downstairs section were requested to file out slowly, which they did in about three minutes.

A moment or two later the balcony caved in, and wrecked the whole interior of the beautiful theater.

The fact that no one was even slightly injured in getting out of the building is miraculous, and, at the same time, the Messrs. Herschel and Lawrence Stewart, managers of the Old Mill, deserve great praise for their coolness and bravery in handling the situation.

The Hippodrome has been leased for temporary use. FIFE.

FAVORS FOUR-REELERS

S. Rhonheimer, proprietor of Ronley Theater, Brooklyn, running feature films, finds business up to the usual standard. Four-reel features, he says, are most desirable, as that enables him to run scenics, comedies and news weeklies, to make up a general program.

The Progression in Independent Motion Picture Manufacturing

BY WILLIAM L. SHERRILL,
President, The Frohman Amusement Corporation.

Indeed is the question of the relative values of "open booking," or independent distribution of motion picture productions, and the program methods, paramount in the minds of manufacturers, exchange men, and exhibitors alike? Likewise, does this vital question require that serious consideration be given to that point beyond—to the audience, the ultimate consumer of the product—the undeniable "jury" in this matter which is so deservedly claiming keen attention.

Since the inception of motion pictures, those men who have been actively engaged as manufacturers, have written prolifically (and otherwise) opinions, prophecies and editorial effusions bordering upon the dictatorial, in their efforts to sway the minds of their customers—the buying exchange, and to influence the minds of the unsuspecting consumer—the motion picture showman. They have, in the greater number of instances, obviously played for a personal or organization aggrandizement in such writings, either blind to or with utter disregard of what the adoption of such ill-advised methods might mean toward the maintenance of a financially successfully relation with their buyers.

Therefore, it is doubly gratifying to read in the later issues of motion picture trade journals the signed statement of one who has embraced that valuable experience of exchange man, handling both the independent and program product, and presiding officer of a program distributing organization. It is a writing which, in the greater part, rings true with substantial contention and logical reasoning—a writing which has apparently relegated personal and organization aggrandizement to the dim background, that the subject matter contained therein may be thoroughly and unbiasedly presented, and digested by those potent essentials to manufacturers' and distributors' success, the buying exchange men and the motion picture showmen. Whether the exchange man be the buyer of the independent or "open booking" release or that of the program, it matters not—it's his money which directly pays the manufacturer for the product—thus is he a sort of financial criterion—an almost supreme power who decides what is to be bought, when and how and where—and at what price.

Merchandising Principles

I doubt that it will be believed that this buyer of motion pictures will sacrifice his entire business, the investment therein and the future of it, by buying those productions which will serve only to lose him such business and investment; those pictures which will meet with disfavor from the motion picture showmen who form his clientele, and in consequence his livelihood. The exchange man, operating in a territory which he knows from long and diligent study and close application, has learned what his clients in that territory want, and in turn the theater proprietor, carefully considering the likes and dislikes of his patrons, knows their desires—and selects his program of pictures with the view of satisfying the demands of his patrons; making himself a profit on his theater, and building a permanency in patronage. It is but the evolution of the principles of merchandising, long since tested and proved—long before the advent of motion pictures into the field of amusements—that the ultimate consumer is the jury. There is the answer to the problem which confronts us—"what to make and how to sell it." Hence, to my mind, does the question of "what does the public want," loom up as preeminent, and, hence I am hourly becoming more firmly convinced that the demands of a scrutinising and discriminating public, such as we have successfully striven to enlist as patrons of the motion picture, shall be heeded, and if heeded cannot be far from the proper answer in solution of the problem. As profuse as is the name, "Smith," are the phrases, "the survival of the fittest" and "merit will tell in time" still with all the misuse and misapplication of these two much-abused phrases, there is, after all, another view besides that of facetiousness.

The Ultimate Jury

If it is true that the audience (the consumer in this instance) is the ultimate jury (and I do absolutely believe such is the truth, backed in this belief by the history of commercial and amusement successes) then what the audience decides is what the motion picture showman will book—in turn, what the showmen will book the exchange men will buy, and what the exchange men will buy is, to my mind, the correct product for the manufacturer to offer. What matters it whether he buys from the program or from the manufacturer direct, who deems the independent methods superior to an alliance of manufacturers? Let there be merit of production and there will be consideration and a market for any production, be it motion pictures or locomotives.

With such decision, arrived at from logical analysis of motion picture market conditions, thought should be turned toward the extent of such market. In answer to that question, I cite the instance of selling of The Frohman Amusement Corporation's latest independent release, "The Witching Hour." More than three hundred prospective buyers communicated with us in reference to this production, with aggregate offerings for territory of considerably more than $700,000. In the greater part these offers came from exchanges handling a program.

What is the Truth?

Then, there is consideration of the stability of such market to receive our careful consideration. What will make the buying market sound is the stability of the motion picture showmen. Is it truth that the motion picture showman is aimlessly and hopelessly and helplessly and blindly reaching out in his acceptance of the independent release?—that he is conducting his business along haphazard lines without regard for business system and with ignorance of his running overhead charges?—that he is walking backward from his realm of motion picture showmanship to that position he did occupy when motion pictures were "movies" and he was an "exhibitor" and when the motion picture theater was the converted "smelly shop"?—I too have observed and had experience and I can't believe the foregoing is truth.

Vital Thoughts

These are thoughts vital to the manufacturer. They are thoughts, however, which do not seem to be considered in the mad rush of the average recruit from the ranks of commercialism to the hopeful host of "movie makers." Still they are thoughts which have not escaped the consideration of those manufacturers who produced "The Birth of a Nation," "Civilization," "Joan the Woman," "Ramona," "The Crisis," "The Battle Cry of Peace," "The Witching Hour," "The Daughter of the Gods," "The Barrier," etc. These are motion pictures which cost money to produce—real money. Productions which have been made by those manufacturers of the industry who have had both the program and "open booking" experience in releasing. These are pictures which have not been made by clock and calendar, which are spoken of with general accord when answering the question, "Where is the marked progression in motion pictures?" It should be a clarion toned reply to the deep thought, and the questions which manufacturers and buying exchange men are constantly asking of themselves.

Among the productions enumerated above are some which have come from the studios of companies producing the regular program five-reel releases—why? Is it their admission of the advisability of the policy of independent release and selling? Is it the desire on the part of such manufacturers to lend their name to a production which carries prestige and a portion of the credit due for what progression motion pictures have made? Can it be experimental, when we consider the tremendous costs of production of these pictures? Or can it be that it is just plain fool business judgment and an avalanche of good fortune which has brought the success that we know these pictures have enjoyed, financially and otherwise? I cannot believe that the men who buy territorial rights to such motion picture productions, buy only to eliminate competition—there's too much at stake. I do not believe that such pictures are knowingly bought at inflated prices by men who display the business judgment of these buying exchange men of reputation and established success. I am substantiated in this doubt in no small measure by the fact that these same men continue to buy—that they continue to rent the subjects which they buy—and by absolute knowledge of the fact that these exchange men, in the majority are the same men who handle program releases. I cannot conceive that these men would be foolhardy enough to jeopardize the standing which the program releasing has earned for them through its output, by offering to these selfsame users of the program releases a product for which they have knowingly paid an inflated price, and for which, in consequence, they are forced to exact an inflated rental price from their customers, the motion picture showmen.

That most assuredly has not been the methods of successful business men like Walter Greene, Hiram Abrams, James Steele, Richard Rowland, Stanley Mastbaum, Harry Schwalbe, Harry I. Garson, A. D. Flintom, S. A. Lynch, Frank T. Bailey and others. These men have pursued different tactics to build the solid exchanges and the other business enterprises over which they preside.

As to Predictions

Is it just to advise a limit to admission fee to motion picture theaters from the office of the manufacturer or distributor? Is it just to predict what it will be? Is it just for a manufacturer or distributor of motion pictures or any other man associated with the industry to decree that the industry which has only begun to attract the brains of material men shall be restricted to a scope likened to a popular-priced merchandising store? Is it just to say that the motion picture is limited in its field of appeal? Less than four years ago two manufacturers of motion pictures "dared" to offer to the public in "open booking" one five-reel picture each, regularly every month. The old school laughed inwardly at the fallacy and predicted a quick death to the efforts. Still, conditions changed, the personnel of motion picture audiences began to be of a higher mentality, the style and quality of the motion picture theater improved—and the two manufacturers succeeded in the "open booking" policy—and the old school wags took notice. To-day, fifty-nine five-reel pictures are made and released every month on programs and through distributing organizations. Would that progression have been possible under restricted principles? At least there must be an admission that there has been a progression in the quality of production—pictures have continued to attract audiences of improved mentalities—picture theaters have continued to be of better type—motion pictures are no longer the novelty, the idle pastime, but they have in fact become an accepted form of amusement. Why should we stop here? Why should we limit ourselves? Why should we rest content that we have succeeded in making better productions? Why should we say we have reached the pinnacle? Why should we say that the public is satisfied and that the best we know is the fifteen-cent variety? If we are to progress further, what is the logical avenue? Is it the adherence to the methods of the past or is it the embrace of the opportunities before us, which will permit of greater and better things to be done in motion pictures?

The Kind to Condemn

I take no exception with the man who says that the independent producer who makes so-called master productions for release as an "open booking" production, with the sole intent of selling to the buyer but once, "landing a sucker," should most heartily be condemned. I agree most heartily that such a producer is a menace to the industry and should not be tolerated in the form of patronage by either exchange man or motion picture showman. I do just as forcefully maintain that the independent maker of motion pictures which sell upon merit alone is rather an aid to the industry, than a detriment. Such a producer has done much to raise the standard of motion pictures in general, and such a producer continuing to make a meritorious product will never want for the patronage of exchange man or theater proprietor. I have no fear that the endorsement of such independent manufacturers will not be generous and financially substantial.

Neither have I fear that the public will ever decline to patronize motion pictures

(*Continued on next page*)

Pach, N. Y.

R. W. FRANCE.
New General Manager Triangle Distributing Corporation.

INFORMATION OF IMPORTANCE TO MOTION PICTURE

EXHIBITORS

Film Showmen Everywhere Are Urged to Write THE MIRROR Concerning Their Problems. Suggestions Will Be Welcomed

NEW YORK THEATER CLUB FIGHTS CENSORSHIP

Fifteen Hundred Women Attend Lyric Theater—Another Meeting to Take Up the Campaign

Preliminary, so to speak, to a carefully planned campaign against Government censorship of motion pictures, the New York Theater Club, Inc., recently held a theater party of fifteen hundred women at the Lyric Theater. The guests of honor were the presidents of all the allied clubs of the Woman's Federation, and the attraction was a special performance of "The Honor System," which is now playing the Lyric.

Women Should Be Judges

"We believe the women of the land, and not governmental officials, should pass on the movies," said Mrs. Belle de Rivera, head of the organization. "The silent drama has proved a factor of rapidly increasing importance. Heretofore our theatergoing *en masse* has been limited to the spoken drama, but our patronage of a silent play like 'The Honor System' indicates our belief that the motion pictures have reached a plane worthy of serious criticism and analytical discussion. By inviting the presidents of all the other clubs in the Federation, we hope to enlist the public-spirited women of New York in this sort of 'public censorship,' as I may call it—the censorship of opinion instead of the censorship of law and officialdom."

Discuss the Films

On Tuesday, March 6, at the Hotel Astor, the Theater Club held its first meeting ever devoted to a motion picture subject. Mrs. J. W. Loeb presided at this discussion of "The Honor System." Mrs. de Riviera, when asked by someone of those interested in the subject if any of the film called for "public censorship," replied, "Not a line, not an iota of it."

Among the heads of prominent club organizations at the matinee were Mrs. J. F. Yawger and Mrs. Eugene J. Grant, president and ex-president of City Federation of Women's Clubs; Mrs. Ralph Troutman of the Health Protective Association; Miss Helen Varick Boswell of The Forum; Mrs. Charles Austin Bryan of the Riverside Park movement; Mrs. Austin Palmer of the League for Political Study; Mrs. A. M. Palmer of the Rainy Day Club; Mrs. Suzanne Westford of the Professional Women's League; Mrs. James Stewart of the Patriotic Women of America; Mrs. L. Hynds of the patriotic Women of Brooklyn; Mrs. Simon Baruch of Southland; Mrs. Henry Hastings of the Government Club; Mrs. J. M. Gallagher of the Chicago Club; Mrs. M. Heller of the Washington Heights Hospital; Mrs. Thomas Slack of the Legislature League; Mrs. Amy H. Lewis of the Suffrage Association; Mrs. R. D. Wolterbeck of the Grace Greenwood Civic Club; Mrs. Edwin H. Price, Mrs. J. H. Colby, Mrs. Lewis Ralston, Mrs. O. C. Cypiot, and Mrs. Jane L. Armstrong, Warden of the New York State Farm for Women.

BIG SUM FOR "WHIP" RIGHTS

The largest sum, it is reported, ever paid for the Canadian rights to a feature picture was paid to the Paragon Films, Inc., by the Super Features, Ltd., for the rights to "The Whip" in Canada. The price is $25,000. The transaction was closed in record breaking time by General Manager, L. C. Stevens of the Super Features, Ltd., and William Brady, who acted for the Paragon Films, Inc.

The Suburban Motion Picture Exhibitors' Association has been formed in New Orleans, La., with Nat. I. Ehrlich, of the Isis Theater, as president. B. F. Brennan is secretary and treasurer. The purpose of the organization is to escape what are said to be the excessive state and city licenses.

PROGRESSION IN INDEPENDENT MOTION PICTURE MANUFACTURING

(*Continued from preceding page.*)

the admission fee to which may be more than the standardized fifteen cents. So long as the prodction is one of merit, I believe the public will pay commensurate with the merit of such production.

The opera has as yet not sunk to the level of the "rag-song-filled rathskeller"—the legitimate theater has not suffered because the admission to burlesque is but fifty cents—nor has the super-photoplay production suffered by the existence of the "movie." As long as there has been amusement, just so long has there been a comparative degree. I doubt that it will ever change.

Then and Now

When, in those days gone by, manufacturers of motion pictures considered the cost of single-reel dramatic productions at about $1 per foot for the negative, the price of admission to the 'nickelodeons" showing these pictures was ten and fifteen cents. Is it logical to suppose that the present-day productions are of the same caliber, or that any of the exhibiting adjuncts are commensurately crude? Hasn't the increased merit in production done one single bit toward warranting an increase in the admission price? I question that the motion picture showmen of this country have not progressed along with the times. I question that they are not desirous of securing motion picture productions for their patrons which may honestly command a higher admission fee than that which is necessitated by the average regular program "feature" release? I doubt that any theater proprietor can remain in business long enough to become a logical client of the program exchange, if he is blind to the possibilities which are held before him in the running of a truly super-photoplay production.

There are ready-made clothes and custom-made clothes—the smart people wear the custom made—think that over Mr. Motion Picture Showman and Mr. Experienced Exchange Man.

LIKES PROGRAM SYSTEM

The Globe Theater, of Brooklyn, management declares it has found the daily change program system the most successful, but states that business is variable, largely dependent on weather conditions.

STEPHEN T. KING,
Of Williamson Bros. Submarine Film Corporation.

Braving the dangers of German U-boats and commerce raiders which have been so active in Southern Atlantic waters recently, Stephen T. King, well known in motion picture and theatrical circles, sailed for South America last week on the *S.S. Vassari*, where he will act as special representative for the Williamson Brothers and the Submarine Film Corporation in connection with the recently announced plans of this progressive concern.

Mr. King will locate in Buenos Aires at the Hotel Cecil. Later he expects to make an extended tour of all the Latin American countries.

U. S. EXPORTED 43,000 MILES OF FILM LAST YEAR

Value $10,000,000—Total Output Placed at Billion Feet

The enormous growth of the motion picture manufacturing business in the United States is brought to attention in a statement by the foreign trade department of the National City Bank that 43,000 miles of film were exported last year.

Nearly $10,000,000 worth of film was sent to foreign countries and United States colonies, and over $1,000,000 worth of foreign film was imported. The exports are the largest in the history of this branch of international trade.

The United States is by far the world's largest manufacturer of motion picture film. While no exact figures are available on the quantity of film produced, an estimate puts it at 1,000,000,000 feet, with a value of approximately $40,000,000.

SALAMANCA, N. Y. (*Special*).—L. B. Stone, from Pt. Allegany, N. Y., having leased the Palm Theater, is contemplating making several changes in the house and will book feature motion pictures, including Fox, Bluebird and Triangle photoplays.

T. H. NORMILE.

Value of Sunday Films Demonstrated

TRENTON, N. J. (*Special*).—If James Donnelly, Overseer of the Poor in Passaic City, is to be believed drunkards have been rescued from the gutter, distressed mothers relieved and much-needed money brought to the poor fund of the town by Sunday motion pictures.

Mr. Donnelly appeared before the Municipal Corporations Committee of the State Legislature at the Capitol and recited what the amusement had done for the unfortunates. The talk was on the Colgan bill to allow motion picture shows to be open on Sunday.

Mr. Donnelly told a dozen ministers from various parts of New Jersey they were wrong in the conclusion that great benefits were not derived through Sabbath pictures. At least one man had been rescued from the gutter, the speaker said, through the fact that he attended the picture shows. He cited how taxation on a Sunday performance sometimes netted the municipality nearly $200. There were 900 families in Passaic City that were uplifted through the shows on the Sabbath. Mr. Donnelly declared, and he insisted he was not speaking as a partisan, but to show that the Sunday films were a blessing.

"We are co-operating with the churches for clean pictures," was the opening remark of Dr. Charles Hesper, of Jersey City, president of the New Jersey Motion Picture League. He added he was sure the people of New Jersey want such things, and that 80,000 signatures had been affixed to a paper in his home town by supporters of films on the Sabbath.

Five clergymen spoke in opposition to the opening bill.

Proposed Colorado Censor Bill Inconsistent

DENVER, COL. (*Special*).—Obvious inconsistencies were brought to light in the public hearing of measures for the regulation of motion pictures and other amusements, introduced by Senator D. P. Coldren, of Ault. Representatives of the mothers' congress, parent-teacher associations and of church congregations attended the hearing which was held by the State Senate's judiciary committee.

The measures are S. B. No. 240, for regulation of moving picture advertising and the creation of a state board of censors, and S. B. No. 293, to allow cities to appoint boards of public welfare.

Prominent in the discussions according to newspaper accounts was T. Hanson, a professional reformer from Kansas City, who now claims Denver as his residence. He says he is superintendent of the National Welfare League, which has its headquarters in Kansas City, but wants it made clear that he now is a resident of Denver.

Salaried positions are created in the board of censorship that would be established by the moving picture bill. The chairman of the board would receive $2,200 and four other members $1,800 a year. This board would be almost absolute in authority.

Inconsistencies with local conditions indicate the measure was imported from Kansas City or some other place outside Colorado. The bill provides that the board shall be appointed by the governor, the state superintendent of public instruction and the "state board of control," whatever that is. There is no such adjunct to Colorado's government. And then it makes the absurd provision that the situs of the board shall be Denver, but appeals for redress from its decisions shall be to the "district court of Arapahoe county," as if this provision were written after consultation of an old map.

A number of earnest and interested citizens spoke on the moral need for regulation of pictures. Senator B. T. Napier, chairman of the committee, expressed it as his opinion that regulation is needed, particularly in the smaller cities, but gave no hint that the committee might approve the bill under discussion.

Exhibitors' Board of Trade Formed

ALBANY, N. Y. (*Special*).—The Exhibitors' Board of Trade, Inc., with its principal office in New York City, was incorporated with the Secretary of State yesterday. The purposes of the organization are to reform abuses, secure freedom from unjust taxation and to promote the interest generally of those engaged in the motion picture industry. The incorporators are: A. J. Wolf, Sydney S. Cohen, Frederick I. Unger, John W. Springer, Michael Glynne, Henry Corn and John Manheimer, all of New York City.

GEORGE W. HERRICK.

An odd idea is that of the Odd Fellows Lodge of Painesville, Mich., which manages the opera house of that town. Edward Cowling is manager and operator and attends to booking. Five of the lodge members gave their services free for a year in attending to the business. The lodge has not only made the show pay for itself, but has paid off a number of debts of its own, according to report, and everyone in the vicinity for miles around patronizes the venture.

ON LOCAL SCREENS

STRAND.

A triple feature program is presented at the Strand Theater this week. Mary Pickford appears in Artcraft's adaptation of Eleanor Gates's charming play "A Poor Little Rich Girl." Captivating "Little Mary" plays the title role, of course. The second installment of the wonderful Prizma pictures in natural colors is also shown. The subject this week is "Uncle Sam's Troops on the Mexican Border." Victor Moore, the popular American comedian, is seen in a new farce comedy entitled "Flivering." Another picture of special interest is an educational study showing intimate views of a sea lion rookery in the Northern Pacific. The Strand Topical Review contains the latest American and European news pictures.

THE RIALTO.

"Mutiny," an exciting tale of adventure by sea and land, is this week's feature at the Rialto. It is a Bluebird picture, written and directed by Lynn F. Reynolds. The featured players are Myrtle Gonzales, Val Paul and George Hernandez. Hugo Riesenfeld, conductor of the Rialto orchestra, is on a vacation. During his absence M. Rothapfel is directing the orchestra at all performances.

When the films taken during Dr. Edward A. Salisbury's scientific expedition to Central and South America were shipped back to New York one reel containing pictures of Mary Roberts Rinehart, the writer, went astray. This reel has now been located and is included with those showing Rex Beach, Dr. Salisbury, and other sportsmen and scientists in pursuit of the strange beasts and fishes of the tropics. The first pictures of the series are shown this week.

BROADWAY.—"The Barrier."

FORTY-FOURTH STREET.—"Joan the Woman."

LYRIC.—"The Honor System."

Ruth Roland, star of the Pathe "Who Pays?" series which made a big success, is in New York for a few days.

BESSIE EYTON,
Selig Star.

FEATURE FILMS OF THE WEEK IN REVIEW

"CASTLES FOR TWO"

Five-Part Drama by Beatrice De Mille and Leighton Osmun, Featuring Marie Doro. Produced by Lasky Under the Direction of Frank Reicher. Released by Paramount.

Patricia Calhoun	Marie Doro
Brian O'Neil	Elliott Dexter
Patricia's secretary	Marjorie Kelso
Brian's sisters	Jane Wolff, Harriett Sorenson, Lillian Leighton
Brian's mother	Julia Jackson
Brough	Horace B. Carpenter
Calahan	Billy Elmer
Nanny	Marie Mills

"Castles for Two" is as charming and colorful as an Irish hero, an American heroine and a delightful little romance can make it. While the actual story is not new, the ingenious unfolding of the plot and the original touches in its development give it all the refreshing quality of novel situations. We first see the young heroine as an American heiress bored to distraction by the oppression of her wealth. She persuades an old nurse to take her to a castle in Ireland, where she insists on her secretary posing as the heiress, while she disguises herself as a servant in her own house. Meanwhile the moneyless family of a young Irish peer are making his life miserable because he refuses to marry the supposed "heiress" whom he declares is "too old, and anyway, I don't like her." A sudden love affair has sprung up between the impoverished peer and the real heiress whom he believes to be a servant, and this comedy of errors is cleared up by an amusing and dramatic climax.

Marie Doro looks excessively pretty both in the exquisite costumes of the heiress and the rags and tatters of the peasant girl and plays both roles with her usual piquant loveliness. Elliot Dexter makes a sturdy and handsome Irish peer and the remainder of the cast is satisfactory. The exterior scenes of the Irish country are beautifully done, with the exception of a fished "castle," which might better be omitted.

This Irish-American love story will appeal to all the lovers of delightful romance, which is not merely sugar and sentimental but has dash and spirit. Exhibitors may advertise the appearance of Marie Doro in one of her most attractive screen roles.

A. G. S.

"POTS AND PANS PEGGY"

Five-Part Comedy Drama Written by Agnes Johnson, Featuring Gladys Hulette. Produced by Thanhouser, Under the Direction of Eugene Moore and Released by Pathe March 16.

Peggy McGraw	Gladys Hulette
Cyril Burnet	Wayne Arey
Bob Rob Arthur	George Marlo
Bowling Room Martin	Kathryn Adams

That the story of "Pots and Pans Peggy" is strongly sentimental does not matter in the least. The main issue is that the picture offers a welcome relief for a theater that has been showing hectic melodrama and sex plays. It will also appeal to any class of audience, young or old. The combination of Gladys Hulette's acting in photoplays written for her by Agnes Johnson is a most happy one.

There are a great many short scenes but the film does not have the appearance of being choppy because of the continuity of the episodes. The director wastes no time in getting down to the meat of every incident. He keeps the human interest of the story always evident. The direction was by W. Eugene Moore.

The theme of the story is the adventures of an extremely young Irish girl, Peggy, who becomes a servant so as to support her four brothers and sisters. She secures a position in the home of a wealthy family and not only sets the house in order but straightens out the destinies of the members of the family, making the son get a job and go on the "water wagon," arranging it so that the daughter marries the man she loves and securing some plans that have been stolen by the deep dyed villain.

Gladys Hulette is delightful in the character of the slavey with an obsession for work. She is remarkably pretty and she also plays the part with spirit. The rest of the cast, which includes Wayne Arey, George Marlo and Katherine Adams, offers fine support to the star.

If an exhibitor has been showing a lot of blood and thunder or the eternal triangle, "Pots and Pans Peggy" stands a fine chance of lifting up his jaded patrons.

F. T.

"THE GIFT GIRL"

Five-Part Drama by E. J. Clawson, Suggested by H. R. Durant's Play. Directed by Rupert Julian, Featuring Rupert Julian and Louise Lovely and Photographed by Steve Rounds. Released by Bluebird March 26.

Rokaia	Louise Lovely
Hamel	Emory Johnson
Malec	Rupert Julian
Marquis de Touquin	Wadsworth Harris
Dr. D'Erlantine	Frederick Montague
Ben Hassan	Winter Hall
Major Abercrombie	Rex Roselli

Opening with some realistic desert views in Persia, with camels, caravans and other accompaniments of a characteristic nature, "The Gift Girl" veers to Paris and ends up with a riot in which the Gift Girl, Rokaia, is rescued from a band of Orientals by a number of students. The usual excellent Bluebird photography and lighting are found in this film and the acting is satisfactory.

Louise Lovely as Rokaia is quite naive and pretty in a doll-like fashion, accentuated by the curls she affects. Her rendition of the role is pleasing. Good work is also accomplished by Emory Johnson and Rupert Julian. The settings are picturesque and the story odd if not altogether convincing.

It tells of the white child left parentless in Persia, adopted by a Vizier and raised in a harem to become the betrothed of a native prince, from whom she escapes with the connivance of her teacher. She gets away alone to Paris and there is befriended by an ancient Marquis who sends her as a birthday present to his incorrigible son at college, with instructions to make him behave. How she does so and how she is finally rescued from the Oriental teacher who finds her out is told in the final reels. Of course, Marcel, the son, falls in love with his "guardian" and all ends well.

The picture is pleasing without being exceptional and exhibitors should feature the Oriental scenes, the unique idea of "the gift girl" and the thrilling fight at the finish.

A. H. S.

SCENE FROM "CASTLES FOR TWO."
Marie Doro in Lasky-Paramount Picture.

"POOR LITTLE RICH GIRL" DELIGHTFUL

Mary Pickford Enacts Youthful Role with Astonishing Realism in New Artcraft Release

Six-Part Adaptation of the Fanciful Play by Eleanor Gates, Featuring Mary Pickford. Produced Under the Direction of Maurice Tourneur and Presented by Artcraft Pictures.

Gwendolyn	Mary Pickford
Her mother	Madeline Traverse
Her father	Charles Wellesley
Jane, the nurse	Gladys Fairbanks
The plumber	Frank McGlynn
The organ grinder	Emile LaCroix
Miss Royle, the governess	Marcia Harris
Thomas, the footman	Charles Craig
Potter, the butler	Frank Andrews
The doctor	Herbert Prior
Johnny Blake	George Gernon
Susie May Squires	Maxine Hicks

Here at last is a vehicle so admirably suited to the natural talents of Mary Pickford that it is certain to add thousands of converts to the host of film playgoers who are devoted followers of "Little Mary." In "A Poor Little Rich Girl" she assuredly demonstrates her right to the appellation "little." She is convincingly the child of ten throughout, not once suggesting maturity in appearance or action. Whether in the resentful moments, when she fights against the cruel authority of servants in her loveless home, or when, craving affection, she steals down to her father in the night, clad in childlike nightgarments and nestles in his arms—she is the little girl, impetuous, willful, lovable withal, attracting and holding the sympathy not only because the vehicle is a splendid one, but because she has such an abundance of personality, so much of the quality of wistful sweetness, that she is irresistible.

Eleanor Gates knew the child heart when she wrote the play; Maurice Tourneur has translated the underlying theme and the crucial moments to the screen with remarkable judgment. It becomes a work worthy of Barrie or Maeterlinck. The symbolism is delicious; the humor is true, the pathos genuine. One forgets the possible traces of satire in the conception of the forlorn position of the child in the home ruled by vicious servants, of the wealthy parents who neglect their offspring until she is near death's door as a result of a maid's application of a sleeping potion, that she may escape to go to the theater. At least there is enough of reality in the demand for love, which is so often withheld with dire results in the homes of the rich, more often than in those of the poor.

And when Gwendolyn wanders through the Valley of the Shadow in her delirium, accompanied by her faithful friend, the plumber, and the Silly Ass servant, seeing en route the horrid shapes of the household tyrants, the spectator follows breathlessly, held in horror as the dark angel offers her the gift of eternal sleep, breathing freely again when the spirit of happiness lures her to green fields and the dance of joy.

The cast throughout the film is admirably selected and all do exceptional work, to the least of them. The settings are richly designed and the photography better than the average.

This picture deserves to rank with the best creations which have depicted the child character on stage or screen. Unbounded credit is due everyone concerned, but at the end we must revert to Little Mary's wonderful characterization, which leaves absolutely nothing to be desired, fulfilling every demand we may make, making it quite apparent that there are some stars worth every dollar they receive in salaries, and every eulogistic word that is accorded them by press agents or reviewers.

A. H. S.

"THE MONEY MILL"

Five-Part Drama by Roy McCardell, Directed by John Robertson, Featuring Dorothy Kelly and Evart Overton, Produced by Vitagraph for Release by V.L.S.E. March 5.

Helen Ogden	Dorothy Kelly
Jack Burton	Evart Overton
Richard Drake	Gordon Gray
Gregory Drake	Edward Elkas
Rev. Dr. Granger	Charles Kent
Thomas Ogden	Logan Paul
John King	Mr. McCormack
Mrs. King	Mrs. Costello
Carter McGee	Mr. Sterrer

There is quite a bit of interest and some thrills in "The Money Mill" which co-stars Evart Overton and Dorothy Kelly, both of whom are satisfactory in their respective roles of the down-and-outer who comes back and the girl owner of a mine.

It is a pity, however, that whoever was responsible for such absurdities in the plot as that of having the heroine copy the combination of a safe while it is being operated and while she is clear across the room, did not take a little more trouble to assure the probability of the incidents. There are a number of such episodes which mar the picture to some extent. It is never particularly convincing, just for this reason, but it is interesting and the fight on the roofs at the finish is quite well worked up. Overton makes a manly hero; Miss Kelly is a winsome heroine. Others in the cast are good.

The revengeful act of a former part owner in a mine, in blowing up the property while his late partners are inside, leaves Helen Ogden sole owner. She enlists in the cause of charity till the former partner and his son plan to make use of a duplicate of the bill of sale to the mine to oust her from ownership. Then she goes to work as a stenographer in their establishment—a get-rich-quick plant—and steals the document. A young man saved from the bread line becomes a reporter and helps Helen and wins her love. In the end all is righted and the villains punished.

A. H. S.

"THE DANCER'S PERIL"

Five-Part Drama by Harriet Morris, Featuring Alice Brady. Produced by World Under the Direction of Travers Vale.

Vasta Mascova	Alice Brady
Lois Cortes, her mother	Alice Brady
Richard Morano	Harry Benham
Grand Duke Alexis	Philip Hahn
Michael Pavloff	Montagu Love
Marta Antonovitch	Augusta Burmeister
Marta's husband	Louis Grisel
Nicholas, Vasta's dancing partner	Alexis Kosloff
Lamoraux	Jack Drumeir
Ivan	Johnny Hines
Boris	Sidney Dalbrook

"The Dancer's Peril" is a lurid melodrama of love and intrigue woven through the mazes of the Russian Imperial Ballet. The story presents two love affairs running parallel, although a generation apart, for the two heroines of the piece are the morganatic wife of a Russian Grand Duke and their daughter who becomes the premier danseuse of the Imperial Ballet. Both characters are played by Alice Brady, assisted by Montagu Love as a malevolent and realistic impresario who pursues mother and daughter alike with fiendish impartiality. The climax of the plot comes when the mother shoots the villain who has trapped the daughter in his apartment, thus restoring the girl to her somewhat negative lover and incidentally winning back her own husband which completes the family group.

There are thrills without number including the girl's escape in boy's clothing, the kidnapping scene in the midst of a crowded opera house and the spectacular representation of the Russian Ballet which is elaborate enough, although the dances would hardly be recognized by Nijinsky.

Alice Brady is vivacious as the young dancer and tragic as the brave but unfortunate mother. By far the best work of the cast was done by Montagu Love, who managed to play a Russian villain without any of the facial contortions and gestures that are often identified with this type of "bad man."

The most picturesque element in this play is the background of the Russian Ballet which should be featured by exhibitors. The names of Alice Brady and Montagu Love both have excellent advertising value.

A. G. S.

"THOSE WITHOUT SIN"

Five-Part Drama by Harvey Thew, Featuring Blanche Sweet. Produced by Lasky, Under the Direction of Marshall Neilan. Released by Paramount.

Melanie Landry	Blanche Sweet
Bob Wallace	Tom Forman
Richard Landry	C. H. Geldert
Henry Melon	Guy Oliver
Doctor Wallace	James Neill
Colonel Dackins	Charles Ogle
Chester Wallace	George Beranger
Estelle Wallace	Mabel Van Buren
Grace	Dot Abril
Dackins' Children	Edna Wilson and Little Billy Jacobs

Although the title of "Those Without Sin" suggests a very definite theme, the actual story bears no relation to it whatever. It is a romance of the Civil War, picturesque and sweetly sentimental in some spots but sordid in others. Instead of the Magdalene that the title suggests, the heroine is a simple young Southern girl in love with a confederate officer. In the midst of the war, she finds herself and her family surrounded by Yankee soldiers, all more or less brutes, and commanded by an officer who had once before insulted her by his advances. This commander offers to release the family and incidentally some valuable dispatches, on condition that the girl surrender herself to him and the story is concluded by a rather long-drawn-out scene in which she throws red pepper in the villain's eyes and thus wards off his approaches until her lover arrives and rescues her.

Blanche Sweet does her best to save the doubtful situations by her charming and sincere acting which carries her through the difficult scenes. Tom Forman is typical as a young Southern war hero, while Guy Oliver does his best as the brutal villain, though handicapped by his amiable and cherubic face. The Southern atmosphere is delightfully presented in setting and costume.

Blanche Sweet's name is alone sufficient to attract and should be strongly featured by showmen.

A. G. S.

"PRIDE AND THE DEVIL"

Five-Reel Drama, Featuring Alma Hanlon. Produced by Apollo Under the Direction of Richard Ridgely and Released by Art Dramas Feb. 22.

Doris Kenyon ..... Alma Hanlon
John Allen ..... Leo Delaney
Claude Duval ..... Bigelow Cooper
Isabella Alveres ..... Pamela Vale

Although the dramatic action moves rather slowly in "Pride and the Devil," the attention of the spectator is held to the screen almost continuously by the extremely capable acting of the cast. In every instance, also, the player is well chosen as to type for the character to be portrayed. Alma Hanlon as the light-headed woman whose husband is more or less engrossed with his work as a lawyer, draws a careful portrait.

As the young lawyer-husband who casts his wife off when he finds that she is mixed up with the questionable set and who takes her back after a not unusual attempted suicide, Leo Delany gives a performance that both in acting and appearance is true to life. Bigelow Cooper is the prototype of a suave man about town and Pamela Vale makes a fine adventuress. The actor who portrays the role of the foolish woman's second husband, marrying her after her husband has divorced her is thoroughly capable.

Except for the retarded speed of the action, which may be the fault of the scenario as well as the direction, this production is well staged and the photography is very clear. When the dramatic moments do come, principally in the last two reels, the director comes to the front with some good work, and shows that he can put more "pep" in a picture than is generally evident in this one. Whether intentional or not, the use of the name of "Doris Kenyon" for the unpleasant role played by Alma Hanlon is in bad taste. Miss Kenyon in actual life is a talented screen player, and it is possible some of her many admirers might be erroneously led to suppose she was really in the company presenting this picture. F. T.

"BURNING THE CANDLE"

Five-Part Drama by Turner White, Featuring Henry Walthall. Produced by Essanay, Under the Direction of Harry Beaumont. Released Through K.E.S.E. March 5, 1916.

James Maxwell ..... Henry B. Walthall
Molly Carrington ..... Mary Charleson
Judge Carrington ..... Julien Barton
Mrs. Carrington ..... Frankie Raymond
Alfred Lewis ..... Thurlow Brewer
Merrit Cole ..... Patrick Calhoun

"Burning the Candle" demonstrates that wine is a mocker and that mint juleps are dangerous, especially to young Southerners who are trying to make their fortunes in cotton. It is a prohibition play which is saved by good acting from the common danger of all prohibition plays—that of making their audiences laugh when they should be impressed. Henry Walthall can play this type of alcohol victim with a sincerity that makes it seem a chapter from the life of some unfortunate friend rather than a vaudeville sketch of the "we-won't-get-home-till-morning" variety. He never overacts or tries to get a cheap effect through obvious comedy and his make-up in the gradual stages of his downfall is astonishingly realistic. The entire play hangs on Walthall and becomes rather flat when he is off the screen. A Salvation Army incident is dragged in quite unnecessarily and the scene in which the Southern Colonel smashes up his wine cellar and literally swims about in rum, dangerously suggests the end of a Keystone comedy. Here again, Walthall saves the situation and gives the real horror of the drink evil just as it was degenerating into farce.

The story is of the young man with brilliant prospects who becomes a jolly good fellow once too often and sinks to the gutter, redeeming himself only when the shock of his wife's threatened divorce brings him to his senses. The Southern scenes are well staged and the cast on the whole is fairly satisfactory.

In view of the "bone-dry" agitation that is sweeping over the country, the theme of this play should have advertising value. The name of Henry Walthall is an unusual attraction in one of his characteristic "fall and rise" dramas. A. G. S.

"THE VICAR OF WAKEFIELD"

Five-Part Drama Adapted from the Novel by Oliver Goldsmith. Featuring Frederick Warde. Produced by Pathe-Thanhouser Under the Direction of Ernest Warde.

The Vicar of Wakefield ..... Frederick Warde
Mrs. Primrose, the vicar's wife . Carey Hastings
George Primrose ..... Boyd Marshall
Olivia Primrose ..... Kathryn Adams
Sophie Primrose ..... Gladys Leslie
Moses Primrose ..... William Parke, Jr.
Dick Primrose ..... Tulla Bell
Bill Primrose ..... Barbara Howard
Mr. Burchell ..... Thomas A. Curran
Squire Wilmot ..... Robert Vaughn
Arabella Wilmot ..... Grace De Carlton
Mr. Wilmot ..... Arthur Bauer
Jenkinson ..... Morgan Jones

This screen version of "The Vicar of Wakefield" has brought to life the quaint old characters which have been for many of us, only dim figures in our memory. These characters have endeared themselves to all who love the simple and kindly old classics and the producers of this photoplay deserve great credit for reproducing them with sympathy and fidelity to text. Its reception on the merits of a photoplay alone will be determined by the type of audience that reviews it. You cannot make a sensational

(Continued on page 29)

Para-mounting Receipts

The receipts of Paramount exhibitors have *increased* over last year because *more and more* people want to see

Paramount Pictures

They are the pleasing kind of picture that people want to see *again and again*.

More people are learning all the time, through a carefully planned advertising and publicity campaign, about the *consistent quality* of Paramount Pictures.

Not only can you attract more people by advertising that you show Paramount Pictures, but their consistent quality makes those people your *permanent patrons*.

Consider the two Paramount Pictures for this week.

Marie Doro, in "Castles for Two," a quaint romance of old Ireland. Marie Doro has become tremendously popular since "Oliver Twist," in which she created such a furore. This superb picture is another notable Lasky production.

Kathlyn Williams in "Out of the Wreck." This is a thrilling story featuring a tremendous drawing card. You will remember the distinct sensation made by Miss Williams in "Redeeming Love." This remarkable picture is a Morosco production.

Can you show Para-mounting Receipts?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK. N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.

Member of Nat. Asso. Motion Picture Industry

CREIGHTON HALE IS SIGNED BY ASTRA FOR PATHE FILMS

Featured Player in Past Productions Returns to Program

Creighton Hale, famous as "Jameson" the reporter in "The Exploits of Elaine" and featured in many past Pathe productions, has been signed by the Astra for a long period to appear in Pathe pictures. It is fitting that Mr. Hale, who first achieved screen fame under the sign of the rooster, should now return to that program.

Mr. Hale comes of a theatrical family. His father for years was a favorite in English theaters and the young Creighton naturally gravitated to the profession followed by most of his relatives. While still very young his ability was quickly recognized and before long he became connected with the Lady Forbes-Robertson's "The Dawn of To-morrow" company and with it came to America. Three years ago he was playing in "Indian Summer," a Charles Frohman production, when he was tendered an engagement by a Pathe director. From that time until about a year ago he worked continuously in Pathe pictures.

Mr. Hale has a great following among the screen fans, so much so that his name in connection with a picture gives it a distinct added value to the exhibitor. His engagement illustrates the policy being followed by J. A. Berst, vice-president, and general manager of Pathe, of having real stars only on the Pathe program—those having a definite and pronounced box office value.

ARLINE PRETTY WILL SUPPORT DOUGLAS FAIRBANKS

Charming Screen Player to Appear in Artcraft Pictures

Supporting Douglas Fairbanks in his first Artcraft picture, "In and Out," Arline Pretty will appear in the role of the Sheriff's daughter, a part said to be admirably suited to her talents. Miss Pretty has already commenced work at the Gene Gauntier studio on West Fifty-fourth Street, where the production is being staged under the direction of John Emerson. One of the most popular actresses of the screen to-day, Miss Pretty has gained wide dramatic experience both on the speaking stage and in motion pictures, covering a period of six years. Her most recent work was evidenced in the new serial which has been widely exploited, "The Secret Kingdom," upon the completion of which she was immediately engaged to appear opposite the famous athlete of the screen.

WILLIAM RUSSELL HEADS MUTUALS FOR MARCH 12

Appears in "My Fighting Gentleman"—Other Offerings

William Russell gets the spotlight in the productions of the Mutual Film Corporation announced for release the week of March 12. "My Fighting Gentleman" is the play in which Mr. Russell is starred.

Edward Sloman, who directed the picture, has succeeded in obtaining some very unusual scenes.

Francelia Billington makes her first appearance under the American banner in "My Fighting Gentleman," in which she plays the leading role opposite William Russell.

No. 9 of the "Adventures of Shorty Hamilton" series, "Shorty Trails the Moonshiners," will also come to the screen on March 12.

"Outwitted" is the title of the "Girl Reporter" story to be released this week.

Wednesday, March 14, brings the Mutual Weekly, in the compilation of which all corners of the world are searched by Mutual-Gaumont cameramen.

"See America First" is also ready on this day. This week a trip is made up the Mississippi River from New Orleans to Baton Rouge.

The regular weekly offering of "Mutual Tours Around the World" comes on Tuesday, March 13. A sharp contrast is shown in the scenes depicting Koursk, a Siberian frontier village, and the oasis of Gabes on the edge of the Desert of Sahara.

WORK HARD FOR CHARITY BALL

The Movie-Charity Ball, which will be held at Terrace Garden on Monday evening, April 16 next, promises to be the most successful event of its kind ever held in this city. The committee in charge of the ball, consisting of Sidney Ascher, chairman; Samuel H. Trigger, treasurer, and Harold W. Rosenthal, manager, is rapidly completing the necessary arrangements. It is desired to create as large a charity fund as possible, as there will undoubtedly be many demands made upon it during the coming year. Letters are being sent out to everybody in the industry soliciting donations to the fund, of which William A. Brady has consented to act as treasurer.

GERALDINE FARRAR,
In "Joan the Woman"—Cardinal.

HUGO BALLIN MEANS MUCH TO GOLDWYN PICTURES

Famous Mural Decorator Will Bring His Art to Screen

The acquisition by Goldwyn Pictures of Hugo Ballin, the famous mural decorator and painter, means more than merely obtaining the assistance of a brilliant artist on its staff of experts. It promises the introduction of a new type of black and white photography in motion pictures.

Mr. Ballin, of course, brings with him his scientific knowledge of the chemistry of color, and Goldwyn confidently expects him to evolve new tones and shadings in what heretofore has been either black or white effects.

On the screen a genius like Ballin will find tremendous scope for his talents and room for experimentation. Goldwyn has placed all of its studio and laboratory facilities at his disposal for the making of color and tone tests, and Mr. Ballin's results have thus far been most satisfying.

By the use of soft silk coverings and draperies under lights directed from certain angles, he has produced new tonal colorings that immediately challenge the interest through the eye when shown in a black and white photoplay.

Mr. Ballin's work is typical of the newer ideas that Goldwyn is bringing into picture production. Arthur Hopkins, chief producer for and partner in Goldwyn Pictures, has at his disposal the services of Robert Edmond Jones, his own noted scenic designer, Mr. Ballin, whose mural decorations in the Wisconsin state capitol at Madison added to his reputation, and noted artists and illustrators are daily visitors at the Fort Lee studios either for consultation or experimental work in the laboratories.

FOR THE ACTORS FUND

Essanay stars donated their services to the benefit performance for the Actors Fund of America, held at the Auditorium Theatre, Chicago, Mar. 9. George K. Spoor, president of Essanay, turned over one of his big studios for rehearsals. Under the direction of Alexander Leftwitch, who staged similar benefits of the Fund in Boston and New York, the screen celebrities were rehearsed in a comedy skit.

Among the photoplay stars taking part were Henry B. Walthall, Mary Charleson, Edward Arnold, Marguerite Clayton and Harry Dunkinson. Arthur Berthelet and Harry Beaumont, directors for Essanay, also appeared.

The skit is entitled "The Perils of Power," or "How Moving Pictures are Not Made."

FILMS IN JAMESTOWN

JAMESTOWN, N. Y. (*Special*).—At the Winter Garden, Feb. 27, Mary Pickford in "Pride of the Clan;" Feb. 28-March 1, Ethel Barrymore in "The White Raven."

The Market Street Theater was recently closed again after another short, unsuccessful attempt to make it a paying proposition. In spite of good management, the best of service and music, the unfortunate location of the house proved too great a handicap to overcome.

A. L. LANGFORD.

JUNIOR PATRIOTS LIKE COUNTRY LIFE FILMS

Mrs. Paula Blackton's Vitagraph Novelties Appeal to Youthful Audiences

Of the features at the special Washington's Birthday celebration at the New York Hippodrome, of the Junior Patriots of America, the one which seemed to delight the 5,500 boys and girls most was "The Little Strategist," one of the two-reel productions included in Paula Blackton's Country Life Stories, all six of which will shortly be released through Vitagraph-V. L. S. E.

Is a Patroness

Mrs. Blackton is a patroness of the Junior Patriots and, in addition, was chairman of the entertainment committee. Besides having the famous Thirteenth New York Regiment band and the Jewish Orphans' Home band to render music for the youngsters, Mrs. Blackton had secured from the Vitagraph company two patriotic feature films.

Since last week's announcements that Walter W. Irwin, general manager of Vitagraph-V. L. S. E., had secured the Paula Blackton Country Life stories for distribution through his organization, his mail has been heavily augmented by exhibitors' demands for these one and two-reel pictures of child life and the beautiful outdoors.

Rothapfel Likes Them

Samuel L. Rothapfel, managing director of the Rialto Theater, New York, wrote:

"I never have seen anything prettier or more appealing than these Country Life Stories. They have a magic all their own. They have left so strong an impression upon me that I feel impelled, from sheer gratitude, to let you know how much I appreciate their wholesomeness, artistic naturalness, and their uplifting power. One felt one was a better man for having seen them. It was decidedly worth the time to get such a glimpse of home life and get such a breath of things that are pure and lovable."

SAYS TRIANGLE CASE INCORRECTLY REPORTED

R. W. France Explains "Big T" Situation in Brooklyn—Acted in Spirit of Fairness

R. W. France, general manager of the Triangle Distributing Corporation, when interviewed at his office with respect to the "Big T" situation in Brooklyn, made the following statement:

"We were very much surprised to see an article in one of the trade papers last week creating the impression that there was an unsettled situation among the Brooklyn exhibitors who have been using Triangle service, on account of deposits which they had made with the 'Big T' Corporation.

"The article did not correctly state the case. Before the publication of the alleged facts, and as soon as the matter had been brought to our attention for a ruling, the situation had been adjusted with the Brooklyn exhibitors by the Triangle Distributing Corporation assuming responsibility for the deposits which had been made with the 'Big T' Corporation. Neither the Triangle Film Corporation nor the Triangle Distributing Corporation had ever received these deposits from the 'Big T' Corporation, and when the Triangle contract with the 'Big T' Corporation was cancelled we could have taken the position, with respect to such contracts as had not been signed by either of the Triangle companies, that the exhibitors would have to look to the 'Big T' and not to us.

"We took the action that we did in this matter because of or desire to co-operate with our exhibitors and to deal with them in the spirit of utmost fairness, and because we appreciated that whatever the technical situation was, is would be a hardship on the picture exhibitors to have to make their deposits for Triangle service twice."

"BROADWAY JONES" FINALLY COMPLETED

Artcraft's First Cohan Picture Soon to Be Shown—Pickford Film Released

Following Mary Pickford in "A Poor Little Rich Girl," which was publicly shown March 5th, George M. Cohan's first Artcraft feature, "Broadway Jones" is to be released March 25. The picture, however, is already completed. The work of cutting and assembling the film is now being supervised by Director Joe Kaufman.

No Effort Spared by Artcraft

In staging George M. Cohan's first screen vehicle, no effort, time nor expense has been spared to make the motion picture debut of this famous actor-author-producer a subject befitting his importance to the amusement world. For many years George M. Cohan has been besieged with offers to enter the screenland, but not until recently did he find it possible to become actively engaged in this field. Even then his decision was not made until he had looked over the field and completely studied it from every angle when he, as in the case of Douglas Fairbanks, decided that Artcraft presented the best facilities tending toward the greatest success obtainable in the field of the big-time photoplay.

Good Subject Chosen

Mr. Cohan's selection of "Broadway Jones" from his many stage hits as his initial screen vehicle, immediately evidenced the seriousness with which he took up his new work. "Broadway Jones" offers an admirable screen subject with its rapid-fire theme, its many humorous situations of the George M. Cohan variety and its continuous action. A delightful story of a young man tired of the small village is effectively presented, displaying a moral that is readily apparent although it is anything but a sermon. As described by one of the first nighters, "It is like sweet medicine, it does good and tastes good."

Everyone who has seen the work of the star is most enthusiastic over the production and that "Broadway Jones," as a photoplay will easily register a greater success than even the original play and book, is freely predicted.

ARE "TYPES" BEING OVERWORKED IN FILMS?

Question Asked by Correspondent Merits Consideration

The following communication seems to merit consideration and THE MIRROR will be glad to receive further correspondence on this topic.

1703 Oxford Ave., Los Angeles, Cal.

EDITOR DRAMATIC MIRROR:

Dear Sir: Isn't it possible that the cast editors and directors are over-doing the "type" question? See dictionary—"Type: a representation of a class or group." In a list of synonyms—"pattern, kind, mode." May it not be possible for an actor or actress to be "killed" by being forced to play nothing but "type"? Do they not lose identity, force, even courage? What did theatrical stock teach—once upon a time, but versatility? Of course! But today the effect of "type" selection is even noted in vaudeville sketches. "In the good old days" a stage manager cast suitably but not narrowly. Each actor had the opportunity of playing different characters. A juvenile was a juvenile, to be sure, but often he played an old man, and as often played it well. Stock experience was a wonderful educator. Is it so to-day, or in the pictures? Has it improved matters? Not many actors think it has. Can an actor who strikes a director or a cast editor as "a type" ever have a chance to show what else he can play? If stories of his "type" are not available—then must he loaf without salary, perhaps never again to be in demand?

A case in point reached me recently: A very good actor came to Los Angeles recently and was immediately grabbed as a type, cast and made a "hit"—soon a dearth of such stories and for months there were no "type" parts. He drifted to another studio where type cut less figure; he played a variety of parts with marked success but within a year stock was discontinued and another "type" offered—yet again a slump in "type" stories and the directors refuse to see him in any but type parts—that first fateful part! Yet fully has he demonstrated his ability to cope with other things and big things. As "able to play anything he looks and make up to look anything he plays" has been said of him.

Another Example

An actress out of work since this cut of stock companies and the "type" craze set in, said to me: "I did all good work in stock, yet no one offers me work, their excuse being 'Type' and my type has ceased to attract the writers and producers. They look me over and soliloquize 'New England type.' Why, I never saw New England—my mother was born in a log cabin on the prairies of Illinois, miles from any settlement, and my father and his mother were born in France. Why not cast me for an Indian or a wolf? My relatives laugh at my claim to being an American, yet the directors call me a New England type—how I revert to type I cannot say. I screen too young for old ladies—in their estimation—though I am willing enough. I am an aristocrat in birth, feature and poise—shall poison follow? Forgive the joke." She thinks her's a sad case so I told her of *him*. Two sad cases I believe and the sadder because apparently so hopeless—if they must act to live, in case this craze for type to the extinction of ability shall remain with us. One can hear the complaints all around, yet the studio writers and those who absorb what they are told there, say not. They are still of the belief that stories with crime as a "punch" are in demand. Alas!

CORA DREW.

FEATURES REVIEWED

(Continued from page 27)

melodrama out of a Goldsmith novel any more logically than you can turn a minuet into a tango, and this stately old tale was never written for the seeker of modern thrills. It gives however, a faithful picture of domestic life in a most picturesque period, whose stilted manners and morals have been sympathetically and artistically staged.

The familiar story deals with the triumphs and disasters of the Vicar, his wife and seven children with the balance on the side of disaster for one woe doth tread upon another's heels until the entire family is restored to deserved bliss by a happy ending. Like Job, the God-fearing Vicar is visited by all manner of affliction, his fortune lost, his friends forsake him, his daughter is betrayed, his humble cottage is burned to the ground and as a crowning indignity, he is cast into prison for debt, but through it all he never loses his simple optimism and faith in humanity. This role is delightfully done by Frederick Warde and the remaining characters are excellently given by a well-balanced cast.

The piece is sure to have a sympathetic reception from all who have enjoyed Goldsmith's famous old masterpiece. It was the feature at the Rialto Theater, New York, last week. A. G. S.

"A LOVE SUBLIME"

Five-Part Drama Adapted from "Orpheus" by Samuel Hopkins Adams. Featuring Wilfred Lucas. Produced by Triangle Under the Direction of Tod Browning and Wilfred Lucas.

Phillip ..... Wilfred Lucas
The girl ..... Carmel Myers
The professor ..... Fred Turner
The sculptress ..... Alice Rae
Her husband ..... George Beranger
Piney the rat ..... Jack Brammall
The policeman ..... James O'Shea
The little red doctor ..... Bert Woodruff

"A Love Sublime" introduces us to a modern and humble Orpheus whose lyre is a ten-penny flute. It is a faithful adaptation of the romance by Samuel Hopkins Adams which tells a wistful and touching story but is a bit too detailed and tedious for perfect screen production. The elusive significance of the original plot is lost when transferred to screen action but it nevertheless makes an appealing if somewhat hazy love story.

Phillip is the powerful young Greek who works in a rolling mill for his daily bread and plays the flute for his own enjoyment. He meets a little French waitress in a cheap eating house and the friendship between these two is just budding into a romance when Toinette is injured in an automobile accident and sent to the hospital where a brutally careless interne tells Phillip that she is dead. The shock affects his mind and he wanders hopelessly through the remainder of the play until his Toinette like Eurydice, comes back as from the dead and the two are reunited.

Wilfred Lucas as Phillip is in the unusual role of an alien which is not entirely adapted to his type of character work. Carmel Myers is appealing as Toinette, and the rest of the characters, especially that of the "Little Red Doctor," played by Bert Woodruff are well done.

The "heart interest" in this play will appeal strongly to patrons who prefer sentimental scenes to stirring action. Exhibitors should feature this and make the most of the advertising value in the names of Samuel Hopkins Adams and Wilfred Lucas. A. G. S.

"MENTIONED IN CONFIDENCE"

Four-reel "Fortune" Photoplay, produced by Balboa for Release by General Film. Directed by Edgar Jones and Featuring Vola Vale.

Gordon Leigh ..... R. Henry Grey
Mr. Leigh ..... Frank Brownlee
Robert Manning ..... Melvin Mayo
Marjorie Manning ..... Vola Vale
Perda Brentane ..... Leah Gibbs
Father Daly ..... Bruce Smith
Capitalist ..... Gordon Sackville

"Mentioned in Confidence," one of the first of the new Fortune Series of four-reelers, is interesting and rapid in action, largely because the fifth reel elimination has resulted in a closely-knit story. Photographically the picture is pleasingly presented and the direction adequate. It is true that the narrative drifts away to some extent from the implied theme—that of the arrogance of the rich and the resulting vindictiveness of the poor.

Vola Vale is a serious-eyed little heroine, with a certain charm of manner which registers well, while R. Henry Grey makes an agreeable hero. The settings, particularly the exteriors, are well selected.

It is not a "big" story, but it is calculated to hold, and the only marring incident is the scene in the death chamber with the intended victim of the State in the electric chair. This has been done too often to be considered novel and in any case it is unpleasant.

The story is told by a priest who finds two men, a rich and a poor, quarreling because the rich one has found his child playing with the child of the poor one. The narrative is supposed to point out the evils of such ill-will toward one's fellow man. It recites the similar experience of two parents and of their offspring, who are afterward brought together under tragic circumstances. The rich boy becomes a doctor and the poor girl a nurse. They meet after years of separation and fall in love. The girl's father marries an adventuress who loves the doctor. Finding he is in love with someone else she attempts to kill him and in a struggle with her husband for the pistol kills herself. The nurse arrives and is arrested but her father confesses that he is guilty. At last he is saved from execution when the injured doctor revives and tells us of the struggle. A. H. S.

"THE INSPIRATIONS OF HARRY LARRABEE"

Four-Reel "Fortune" Photplay by Howard Fielding. Directed by Bertram Bracken. Produced by Balboa for Release by General Film. This and the Preceding Picture from Stories in Street and Smith Periodicals. Featuring Clifford Gray and Margaret Landis.

Harry Larrabee ..... Clifford Gray
Carolyn Vaughn ..... Margaret Landis
Madame Batonyi ..... Winifred Greenwood
Batonyi ..... Frank Brownlee
Dr. Stettina ..... Wm. Ehfe
Dr. Seward Wendell ..... Charles Blaisdell
Hallboy ..... Tom Morgan

Save for an anti-climax resulting from a somewhat superfluous explanation in the last reel, this picture is full of action and life, and the mystery is quite entertainingly developed. In Margaret Landis has been found a pleasing and youthful heroine, with a delicacy of form and feature and a natural style of acting that is gratifying. Clifford Gray appears as the hero. He has a pleasing personality. Winifred Greenwood is also effective in her semi-heavy role and the other characters are satisfactory.

The direction is good save for the explanation at the end which has already been alluded to. The story is of a young man who has inspirations, which do not seem to be particularly important, and who rescues a girl from death by brilliantly thinking of a pulmotor he has recently been shown by a friend. A plot to steal the girl's jewels by a criminal called the Wolf, using two unfortunate persons as his tools, brings about the near tragedy by which the heroine is almost killed. After the story is told the past is evoked and the manner in which the Wolf came to this country in pursuit of his two victims is explained.

The photography and lighting are alike admirable and the story is engrossing up to a certain point.

Exhibitors may rely on these new Fortune photoplays as good average pictures with plenty of action. A.H.S.

(Continued on page 31)

MAXINE ELLIOTT

A pre-eminent beauty, a talented and internationally-known artist, who will make her first appearance on the screen as a Goldwyn star. Her loveliness and the charm of her personality have challenged world-wide attention for years.

Hundreds of important newspapers have congratulated Goldwyn on bringing this notable woman into motion pictures. Here you may read a few of their comments:

THE SEATTLE TIMES: "Maxine Elliott . . . one of the most brilliant of all the stars."

FT. WORTH STAR-TELEGRAM: "Miss Elliott's entry into pictures for Goldwyn is one of the big events of the year."

PITTSBURGH DISPATCH: "Maxine Elliott is one of the most beautiful women of whom the stage can boast. Goldwyn captured her."

BOSTON RECORD: "Miss Elliott will be a great favorite in New England. She is the most beautiful woman New England has ever given to the stage."

CHICAGO JOURNAL: "In bringing Miss Elliott to the screen Goldwyn has discovered a Gold-mine."

DETROIT TIMES: "We cannot imagine there is a man or woman who will not hasten to see the beautiful Maxine Elliott on the screen."

CLEVELAND PRESS: "Goldwyn succeeded where others failed. Miss Elliott is a big prize for the picture producers."

PORTLAND OREGONIAN: "Miss Elliott will appeal to a tremendous following."

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FEATURED STAR—UNIVERSAL
After seeing first 5 Episodes of
"THE VOICE ON THE WIRE"
New York Office ordered 10 more made at once. So we are off to Honolulu.
Some picture, some trip. Eh, boys? Stuart Paton, director.
Watch for me in "EVEN AS YOU & I," by Lois Weber.
Just finished. A masterpiece.

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Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon," "Twin Kiddies"
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PACIFIC COAST FILM FACTS OF WEEK

Ince Co. Goes Skating at Ice Palace—Fox Spectacle Pleases—General Items of Interest

BY MABEL CONDON

LOS ANGELES, CAL. (*Special*). — The Ince Company went skating at the very fine Ice Palace, of which Los Angeles is so proud, and which is so beautifully conducted by Barney Goss. The company chose the two hours for the evening's opening of the rink to the general public; they went collectively, but performed with an individuality, not one like unto the other. A photographer with a supply of flashlights took his position in one corner of the rink, but it is doubtful if he got any result, as he afterward reported he had great difficulty in distinguishing the Ince stars from the myriads of those which resulted from the Ince-ites' rapid contacts with the ice.

E. H. Allen had the players in tow. Bravely he skated forth, his confidence growing with each circle of the rink. Raymond B. West was another who had not tackled the sport in years and who discovered that somehow the knowledge of how to do it does not stay with one as well as might be hoped for. Louise Glaum and Margaret Thompson gave themselves over to the care of instructors, admitting it was their first offense. Charlie Ray had never tried it before either. He must have realized afterward that he should not have dressed up for the occasion, but ruining clothes did not seem to interfere with his pleasure, nor stifle his ambition to rival the exhibition skater who jumped eight barrels and nothing happened.

Hart on Skates

William S. Hart stroked with one foot and slid with the other, and promptly sat down on any part of the ice at the slightest provocation. Robert McKim initiated himself into the sport and repeatedly warned people "Don't talk to me when I'm in motion," such interruption having a drastic effect upon Mr. McKim's feet. Jack Standing was another newcomer into the artistic fold. So was Enid Bennett, whose ankles wobbled, but neither she nor they seemed to care.

H. P. Keeler, who perpetrated the skating party, and Kenneth O'Hara, incurred the possibly eternal dislike of everybody by appearing at home on "the blades." C. Post, head of the Triangle publicity office, succumbed to the urging of friends and slid forth to revive his youth. Mr. and Mrs. J. C. Jessen attempted to do likewise, having some time or other been acquainted with the art back East.

It was a most happy party for the onlookers, but it is only the latter who are wondering just how soon there will be another studio skating party.

Fox Film Popular

Annette Kellermann is a popular person about Los Angeles these days, and Clune's Auditorium Theater, where she is appearing in the William Fox film spectacle, "A Daughter of the Gods," is visited by satisfying attendances daily.

The opening of this picture on the night of Feb. 20 was a social occasion in the Los Angeles film colony. William Fox himself was present, Abraham Carlos, manager of the Fox Western studio, and Harry Leonhardt, traveling representative of the Fox forces, smiled their welcome to many friends, and Los Angeles studios contributed their various manufacturers who happened to be in town, their studio managers, players and photographic and technical managers to the attendance at the premier performance.

The picture was liked, the daily Los Angeles papers testifying to this fact via their dramatic columns. So it looks as though Annette Kellermann as "A Daughter of the Gods" will continue to entertain Southern California for some time.

The president of the Famous Players-Lasky corporation put one over tardy wights just one morning at the studio. As they tried to sneak past the door they saw Adolph Zukor working in his improvised office at eight o'clock. The time clock of that studio is overworked nowadays.

And Universal's treasurer, Pat Powers, brought along with him from New York his strong-box, to collect the climbing box-office returns all across the continent.

During these weeping-sky days, there has been filmed a timely incident in a Fine Arts picture, "Woman's Awakening." Winnifred Westover and James Harrison foxed around in a two-foot fountain of very wet water, and water above them. This is Seena Owen's return to the screen in this Triangle-Fine Arts society drama, and A. D. Sears played opposite.

Bessie Eyton has finished her Selig vice-crusade picture, "Little Lost Sister," with director Al Green at the helm, and in the cast George Fawcett, Will Machin, Vivian Reed, Joseph Singleton, and many others in this big photodrama.

Al. E. Christie has received a copy of the Sing Sing *Bulletin*, published by the Mutual Welfare League. The front page is enlivened by four members of the Christie Comedy company as a compliment to the players who have helped the inmates to bear their penalties bravely.

It is said that Edith Storey and the Vitagraph Company came to the crossroads, shook hands with mutual respect and liking, then wended their several ways. Miss Storey and the Laskys are looking askance at each other. The first prize of $100 for a suggestion for the next photodrama to feature Geraldine Farrar was captured by William Cutler, a gasoline station keeper. His title, "The Spirit of Woman," may have occurred to him while working with this volatile, tantalizing, dangerous, valuable and necessary essence.

Universal directress Ruth Ann ("Patsy") Baldwin and Leo Pierson were married at a regular wedding, at a church, with attendants (Lynn F. Reynolds and Mrs. Ford I. Beebe), big dinner, speeches, rice, and a *lune de miel* vacation. But she can't umpire her new husband, as he is playing in another company.

Director Milton Fahrney is making his seventy-fourth Cub Comedy featuring George Ovey. The other David Horsley company, starring Crane Wilbur, has been awaiting the coming of the sun.

Helen is Lucky

Not every stranded actor is as lucky as Helen Holmes. On a return trip she lacked the dollars for her Pullman compartment. No visions of being pushed off an express ever bothered Helen, but she wanted her home and her husband, J. P. McGowan. When the conductor recognized "The Daughter of the Railroads," he smiled, and cashed her personal check.

James Aubrey, the featured comedian in Lawrence Semon's Vitagraph company, is one of a few men who finds in the present-day millionaire Charles Chaplin the same jolly person he used to know in the old times when Chaplin was "doing a turn" at the halls in England. One day this week Aubrey met Chaplin, Billie Ritchie and Campbell at a suburban resort, and all four had to be squelched for their joyous celebration in memory of first honors gained. Not many years ago they had to scramble for their "arfs an' 'arfs,"—and now just look at 'em!

Louise Lovely will have for her supporting cast leopards, elephants and orang-outangs in a Universal story all about the Boer veldts by Roy Clements. And Henry McRae is right back at home directing a menagerie.

Rainy-Day Comedy

A rainy-day comedy is in the making by Al. E. Christie, "His Last Pill," written by Joseph Poland, who adapted "The Girl Philippa" for Vitagraph. Eddie Barry, Betty Compson, George French, Ethel Lynne and Mae Burns are the funny ones.

With much regret did the film world learn of the death of Augusta Otto, the mother of Director Henry Otto. A wonderful bond of affection existed between this mother and son. The death of the former occurred after but a short illness.

M. H. Hoffman, he who has proved himself so capable a general manager of Bluebird photoplay interests, spent a recent week in Los Angeles, with the result that all who met Mr. Hoffman have added a most pleasant acquaintance to their lists. Mr. Hoffman is a logical representative of and for Bluebird interests, as the Bluebird, presaging good fortune and happiness, is by right of nature symbolic of Mr. Hoffman's own disposition. The from-coast-to-coast trip of Mr. Hoffman has been one of decided advantage to Bluebird Photoplays, Inc.

FRED BALSHOFER ARRIVES

Yorke Company President Was Snowbound in Utah

With a regular story of how he adapted a big novel for the screen while snowbound in the wilds of Utah, and bringing with him an elaborate new set of plans for starring Harold Lockwood and May Allison in unparalleled productions during the coming year, Fred J. Balshofer, president and general manager of the Yorke Film Corporation has just reached New York.

Mr. Balshofer came East to attend the annual directors' meeting of Metro Pictures Corporation. When his train pulled into the city he hurried over to the Metro offices. President Richard A. Rowland, of Metro, had been "burning up the wires" trying to get some trace of the head of the Yorke Corporation.

MAY RECOMMEND STATE CENSORS IN MISSISSIPPI

Governor Said to Have Declared His Intentions for 1918

YAZOO CITY, MISS. (*Special*).—Governor Theodore G. Bilbo has given out that it is his intention to recommend to the next session of the State Legislature, which convenes in January, 1918, that a State Board of Censors be appointed to pass on all moving pictures before being shown in this State, and that a special privilege license be assessed against producing companies and moving picture play houses. He claims that this would put into the State treasury $25,000 to $50,000 per annum.

Frederick G. Sullens, editor of the Jackson (Miss.) *Evening News*, has given notice through his paper, editorially, that he would fight the Governor on this proposition. He stated that if such a bill was enacted, it would mean that the prices of admission would be advanced, and the patrons of the playhouses would pay the freight after all. With an advance in the prices of admission would mean that a number of children and a great many of the laboring class of people would have to deny themselves the pleasure of witnessing their favorites on the screen for one to two hours.

J. W. STOUT.

BIG CROWD AT BALL OF CAMERAGRAPH CLUB

Edward Earl Leads Grand March with Frankie Mann

Over four thousand persons attended the second annual ball given by the Cameragraph Club of the Nicholas Power Company at Arcadia Hall March 3, and registered four thousand individual and distinct evidences of pleasure. And besides this the ball was a gratifying financial success. There were not a few screen stars present and representatives of the trade papers. All the officers of the Nicholas Power Company who were in town attended.

The grand march, without which no ball is considered complete, started its first round at twelve-thirty and was led by Edward Earl, vice-president of the Power Company, and Frankie Mann, the film star. They were followed by the other screen favorites, the members of the Cameragraph Club and the officers of the parent firm. During the evening a burlesque moving picture scene was acted in the middle of the ballroom floor by Marceline, the well-known clown; Alfredo, a famous Spanish clown, and Fred Carr. This provided many minutes of good fun for the spectators.

Among the well-known people in the film world who attended the affair were Frankie Mann, Donald Hall, Gertrude McCoy, Duncan McRae, Ben Fineman, Sam Spedon, Dee Darcy, Sidney Mason, Fritz Hirsch, Tom K. Corless, Sidney Bracey, and Marceline.

The greater part of the credit for the success of the affair must be given to Arthur J. Lang, whose untiring efforts to give everybody a good time were not in vain by any means. He introduced everybody to everybody else, and displayed a memory of names that was astounding. The troop of reviewers that usually attend these affairs were ably represented by two of their number, and Peter Milne, Ben Grimm, Tom Kennedy, Murray, Wagner, and Larry Reid were conspicuous by their absence.

STORMS FOR CENSOR BILLS

DENVER, COLO. (*Special*).—The film censorship bills are having a stormy time of it here. In the House they were laid on the table and in committee, but the proponents of the measures were given a hearing before the Senate Committee. They may be brought to a vote before adjournment.

FREDERICK D. ANDERSON.

GENERAL FILM LUNCHEON

An agreeable luncheon at the Friars Club was given by the General Film Company last week to the trade press critics, presided over by Messrs. Bruner and Goldfrap of the company's publicity department. The affair was entirely successful and thoroughly enjoyed—in the words of the small town newspaper, "a good time was had by all."

BRENTON ADDRESSES CLUBWOMEN OF SEVERAL CITIES

National Review Board Head Talks on "Better Films"

"The Better-Film Movement" was the subject of an address before the luncheon meeting of the Women's Civic Club of Cleveland, O., Feb. 21, by Cranston Brenton, chairman of the National Board of Review. On the afternoon of the same day he spoke to an audience of the Federated Women's Clubs of Cleveland at their beautiful clubhouse on Euclid Ave. His speech was on "The Artistic Development of the Motion Picture."

On Friday, Feb. 23, Mr. Brenton was the guest of the Association of Commerce of Grand Rapids, where he spoke on "Better Films and How to Procure Them" at a luncheon given in his honor. At this luncheon there were present the Mayor of Grand Rapids, the Chief of Police and the Heads of the Boy Scouts, the Playground Association, the Morals Efficiency Committee and other influential civic and social organizations.

On the same afternoon Mr. Brenton spoke under the auspices of the Drama League to a "capacity audience" in the Majestic Gardens, one of the most attractive motion picture houses in America, on "The Social Influence of the Motion Picture."

At all these meetings Mr. Brenton was able to emphasize the fact that from whatever point of view the question of better pictures and their influence is approached, whether social, artistic or moral, the greatest menace to efficient development, next to the possibility of the production and exhibition of evil pictures, is the matter of pre-publicity censorship, which is unwarranted and unjust and prevents the free development of a great industry and a great art.

These addresses by the Chairman of the National Board were most timely in view of the obvious dissatisfaction in Ohio with the working of legal censorship there and in consideration of the Eaton bill for censorship pending before the Michigan legislature.

MONTAGU LOVE IS RE-ENGAGED FOR WORLD FILM

Will Be Featured in Several Photoplays of Company

William A. Brady has re-engaged Montagu Love for the World Film for another year, during which his name will be "featured" in the announcements of all photoplays embracing his services. It is understood that Mr. Love's highly developed talents for the screen have been further recognized by Mr. Brady through a material increase in his money compensation. The actor has played an unusual variety of roles since joining the World forces a few months ago, embracing villains of foreign courts, wicked Russian chiefs of police destined for merited sudden death at the hands of beautiful vampire ladies, blase New York rounders slain by street thugs as a just reward for their doings, and numerous other types of the well-dressed and mannerly malefactor. In "Bought and Paid For" he was cast for the multimillionaire Stafford, and acted the part with such dignity and manly sincerity that he became an immediate factor as a World-Brady leading man. The current release, "The Dancer's Peril," with Alice Brady as its star, finds Mr. Love once more personating a tremulous old European scamp, but the backsliding is only temporary, as Mr. Brady has some fine roles in store for his re-engaged player.

DECIDE ON COMMON CARRIER FOR FILMS

Exhibitors and F.I.L.M Club Get Together on Question

A meeting of committees from the F. I. L. M. Club and the Motion Picture Exhibitors of Greater New York was held last week to determine a common carrier for films as a solution of the transportation problems. The Prudential Film Delivery Company was finally decided upon as being best adapted to the needs of exhibitors and all matters of film transportation will hereafter be handled in this section by this firm. Contracts are to be signed by the exhibitors direct. On March 12 a meeting will be held to determine the rates which will be arranged on a flat-rate basis, relieving the exhibitors of all liability in case of loss or damage to the films.

Among those members taking part in the discussion were Samuel Trigger, Sidney Ascher, Lee Ochs, John Whitman, A. Ables and F. Buxbaum.

SAMUEL GOLDFISH RECOVERING

After being laid up for a week or more with a broken ankle, sustained in playing handball at the City Athletic Club, Samuel Goldfish, president of Goldwyn Pictures, is on the road to recovery. He will be out shortly but forced to wear a cast for some little time.

WILL NOT TAX THE EXHIBITORS OF FILMS

Wheeler Committee May Recommend Levy on Footage

The Wheeler legislative committee appointed to investigate the motion picture industry with a view to determining if it is a subject of taxation will hold executive sessions in Albany this week for the purpose of examining testimony and preparing their report to be submitted to the Legislature on March 15. It is understood that recommendations will be made to impose a tax upon the film manufacturers and distributors but that the motion picture exhibitors will not be asked to pay revenue to the State.

If the plans of the Wheeler committee are adopted, it is understood that a tax of so much per foot of film will be imposed, a small amount on each "positive print" of a picture. Some members of the committee believed that it might be possible to levy a tax on the film theaters, but other members contended that if the picture houses were subjected to such a tax, a similar tax should be imposed on all other classes of theaters.

The question of censorship is treated only lightly in the recommendations. No state censorship is urged in the generally accepted sense of the term but the producers and exhibitors who offend the local authorities by failing to meet the irreducible standards of any community, will lose their licenses if the idea is adopted.

NEW BROOKLYN THEATER

R. Thomas Short has been commissioned by a syndicate headed by A. N. Schwartz to draw plans for a two-story vaudeville and moving picture theater to occupy a plot 120 x 172 feet at the northwest corner of Bedford Ave. and Brevoort Place, Brooklyn, to cost about $300,000.

TRIANGLE

Let your Patrons LAUGH AND Your Cash Box Will GROW FAT

TRIANGLE KOMEDIES

THE ANSWER? "TRIANGLE PROGRAM" Two Five Reel Dramas And TWO "TRIANGLE KOMEDIES" A WEEK

RELEASED WEEK OF MARCH 18th "HIS RISE AND TUMBLE" AND "A SELF MADE HERO"

FINE ARTS

Released Sunday, March 18th

Bessie Love

in

"A Daughter of the Poor"

An appealing and endearing star in a play of the poor and the rich in which their virtues and faults are dealt with in refreshing humor through five reels of tense situations and rapid-fire action.

A play that is generally alive with humanity

INCE-KAY BEE

Released Thursday, March 22nd

William Desmond

in

"Blood Will Tell"

A swiftly moving story of love and finance.

Full of sternness and tenderness; human problems, plot and counterplot and the final triumph of a good woman's influence over a man's foibles.

MACK SENNETT-KEYSTONE

MARCH RELEASES—

March 4th

"Villa of the Movies"

Peggy Pearce, Bobby Dunn and Slim Summerville

March 11th

"Dodging His Doom"

Chester Conklin, Guy Woodward

March 18th

"Her Circus Knight"

Ora Carew, Joe Belmont

March 25th

"Her Fame and Shame"

Chas Murray, Louise Fazenda

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

FEATURES REVIEWED

(*Continued from page 29*)

"BLOOD WILL TELL"

Five-Part Drama by John Lynch and J. G. Hawks. Featuring William Desmond. Produced by Triangle Under the Direction of Charles Miller. Supervised by Thomas H. Ince.

Samson Oakley III ..... William Desmond
Nora North ..... Enid Markey
Samson Oakley II ..... David M. Hartford
James Black ..... Howard Hickman
Dixie Du Fresne ..... Margaret Thompson
Otis Blade ..... Charles Gunn
Aaron Howlett ..... J. Frank Burke

"Blood Will Tell" shows three generations of railroad presidents resulting in a hero with a heart of gold and Jimmy Valentine fingers. It also warns parents against disinheriting sons who have married chorus girls because these same chorus girls may make the best of wives and heap coals of fire on the parents' heads. The main incident in the story is ingenious and original; it deals with the fact that men with highly sensitive finger-tips are of the greatest value to crooks because a hand "with eyes in its fingers" can feel out the combination to a safe without knowing the formula. Our hero, who possesses this power, is the son of a wealthy family and is disinherited by his father because he marries a modest and worthy girl who happens to dance in the chorus. While working as a common mechanic, he is discovered by the leader of a gang of crooks who makes this faculty known to him and tries to induce him to join their forces. The boy wrathfully refuses, but later, when his father is about to be financially ruined by enemies, he uses his power to aid him.

Exhibitors should make the most of a new "crook" situation which is equally effective in the underworld and in Wall Street. A. G. S.

"FATTY" IN THE FLESH

PITTSBURG, PA. (*Special*).—Roscoe (Fatty) Arbuckle speared in the flesh in Pittsburg on Thursday, March 1, and visited several large photo-play houses. A banquet was given in honor of the ex-Keystone (and now Paramount) star at the William Penn Hotel, among the guests being Mrs. Arbuckle, Mr. and Mrs. H. MacLean, brother-in-law and sister-in-law of the comedian; William Jefferson, writer; James Tynan, Mr. Arbuckle's special press representative; Adolph Zukor, president of the Paramount Corporation, and the secretary and treasurer, James Steele. Mr. Arbuckle is enroute East where he will begin work on his first picture for Paramount. D. J. FACKINER.

Rudyard and Engardine, Mich., may soon have film theaters. These towns are on the Soo line.

SERIALS AND SHORT REELS

"LONESOME LUKE'S LIVELY LIFE"
"LONESOME LUKE ON TIN CAN ALLEY"
"LONESOME LUKE'S HONEYMOON"

First Three Releases of the New Two-Reel Luke Comedies Produced Under the Direction of Hal Roach and to be Released by Pathe the Third Sunday in Each Month, Starting March 18.

It is inevitable that a comparison shall be made between the former one-reel Luke Comedies and the new two-reel species. The latter are much better. Not only are they funnier but, still remaining in the slapstick class to a degree, they are more artistically staged.

The continuous laughter that these comedies will evoke is the result of rough methods, and, in this class of pictures, they are surely among the most amusing that have been screened for some time. They are high art in low comedy and there is absolutely nothing vulgar in them.

There are countless evidences of painstaking efforts in Hal Roach's direction and a great deal of the spontaneous humor is the result of long thought-out situations.

Harold Lloyd, as Luke; Bud Jamison, Snub Pollard and Bebe Daniels, the principals in support, are true low-comedy comedians. Their falls, their fights, their chases, runnings, sittings, dances, in fact all their movements are highly amusing and embrace an enormous amount of originality.

If an exhibitor likes to hear loud and continuous laughter from his patrons he should book the new two-reel Luke Comedies. F. T.

PATHE COMBITONE SERIES

First Chapter of the Forty-eight to Be Released on March 18

Last week the Pathe Company gave the first showing of a series that will prove educationally of value, as well as scenically beautiful. The purpose of these pictures is to give the archaeological, ethnological and picturesque points of every State in the Union and they will also touch on the industrial features of each one. The producers have sent an expedition into all the States and when the set is completed it will be one of the finest and most intelligent of scenic serials. The new process of tinting develops the great depth in the beauty of the scenes and greatly lessens the effect of having been snapped by a camera.

The series will prove extremely popular in any house and a manager who books them will be doing his community service as well as providing it with entertainment. F. T.

"MYSTERY OF THE DOUBLE CROSS"

"The Girl in No. 7"

First Episode of the New Pathe Serial Written by Gilson Willetts and Featuring Mollie King. Produced by Astra Under the Direction of William Parke and Released by Pathe March 18.

Phillips Brewster ..... Mollie King
Peter Hale ..... Leon Barry

The main purpose of a serial is to sustain the interest of a theater's patrons from week to week. One of the chief requisites is to offer a story that has some semblance of originality. Consistent attendants of theaters presenting the to-be-continued-in-our-next form of picture will realize that they have followed plans, boxes containing wills, the attempt to destroy the United States, mysterious crooks, spies and what not, time and time again, but here, in the "Mystery of the Double Cross" they are asked to follow the pursuit of an extremely beautiful and what proves to be, judging from the initial episode, elusive young lady by an insistent and courageous young man. The main issue is the adventure of the chase. The story is by Gilson Willetts.

By the provision of his father's will, Peter Hale will inherit a large fortune only in the event of his marrying a certain young lady who has a double-cross tattooed on her right arm, or it it the left? The testament also states that this girl is eugenically perfect, but barring all clinical discussions, the spectator realizes that as far as facial appearance goes, nobody on earth can blame the fellow for being perfectly willing to live up to the provisions of the will after he catches a glimpse of this girl, played by beautiful Mollie King. The few minutes he sees her spurs him on. The episode closes with the introduction of a masked stranger for the followers of the serial may guess who it is.

Both Miss King and Leon Barry, who plays Peter Hale, do excellent work. The support is also good. There are some finely staged scenes in the first episode, and by the frequent evidences of capable direction it is safe to predict that William Parke, the director, will not fall from the high standard he has set in the beginning. There is promise of no small amount of action, well screened. The photography is very clear.

An exhibitor who books this serial can virtually rest assured that all those who see the first chapter will become steady followers of the entire fifteen chapters. F. T.

A new picture theater was opened recently at Britt, Iowa, by Hunter and Smith. The house is modern in every way and high class pictures will be shown.

QUICK ACTION FILM

"The Deemster" Seems Ideal State Rights Picture

"The Deemster" bids fair to prove one of the best and quickest action state rights propositions. Dr. Shallenberger, president of the Arrow Film Corporation, the producer, states that he is very much gratified over the interest shown in the picture. Important territory has been taken, which will be shortly announced. New York State has been purchased by Lewis J. Selznick, who states that he considers "The Deemster" an ideal special feature proposition and will give it a great exploitation in this state. Dr. Shallenberger's plan to help exhibitors in the local exploitation of the picture by placing his publicity department at their command for cooperative work, is attracting not a little attention among territorial magnates and exhibitors.

TALMADGE FILM FINISHED

Produced Under Direction of Steger and Golden

Joseph Schenck announces the completion of the latest Norma Talmadge photoplay, "The Law of Compensation," produced under the personal direction of Julius Steger and Joseph A. Golden. This picture is said to be an exceptionally powerful page from modern life, affording the star and an especially selected cast of players rare acting opportunities. The company includes such well-known names as Mary Hall, Sallie Crute, Marie Reichardt, Frederick Esmelton, John Charles, Chester Barnett, Harry Burkhardt, Edwin Stanley, Baby Lorna and others. The story is based upon a well-known foreign play, adapted by Wilson Mizner, author of "Jimmy Valentine," "The Deep Purple," "The Greyhound," etc. The scenario version was made by Edna G. Riley who has "The Prima Donna's Husband" and "The Libertine" to her credit. The picture will be released through the Selznick Enterprises, Inc., early in April.

Mr. Schenck's next production, already started and made in association with Messrs. Steger and Golden, is a photoplay of which Evelyn Nesbit is the star, assisted by her little son, Russell Thaw.

STRAND NOVELTY

The Strand Theater will introduce the latest novelty in motion pictures to the public during the week of March 25. It is called "Animated Sculpture," which means that statues made of clay are made to move. Helena Smith Dayton, the talented New York sculptress is the originator of the "Animated Sculpture" idea. She has a keen sense of humor.

SUPERFEATURES, Ltd.

59 Victoria Street, Toronto

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$25,000 IN CASH

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OF

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WILLIAM A. BRADY
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ALICE BRADY
in
"The Dancer's Peril"

With ALEXIS KOSLOFF, of the Russian Imperial Ballet

By Harriet Merris

Directed by Travers Vale

THE KINEMATOGRAPH
AND LANTERN WEEKLY
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Tottenham Street, Tottenham Court Road, London, W.

CAMPAIGN TO ADVERTISE FOUR-REELERS

General Film Plans Comprehensive Exploitation of Fortune Photoplays

With the issuance of "The Inspiration of Harry Larrabee," the initial offering of the General Film Company's new Fortune Photoplays, the first weekly four-reel feature service by the way, a comprehensive advertising campaign through the media of magazines will be inaugurated in connection with an aggressive and widely conducted newspaper propaganda. The General Film Company has secured the screen rights past, present and future to all of the stories published in Street and Smith's famous magazines, among them being novels and stories that have caused international comment and aroused interest everywhere. Each one of the Street and Smith publications will carry weekly or monthly, as the case may be, a page devoted to the Fortune Photoplays with results that cannot help but make this series of four-reel features the biggest thing that has come the exhibitors' way for a long time.

There have been "prop" submarines, as thick as blackberries in August, since first the sea-tigers made the weight of their terrorism felt, but now the General Film Company in its next "War Series" release shows upon the screen the genuine article. This chapter of the only official pictures made under the supervision of the British Government and War and Navy Departments, is called "The Great British Navy," and shows every side of England's great fleet which is keeping the seas open.

NATIONAL ASSOCIATION ACTIVITIES

N. Y. FILM BILLS TO HAVE HEARINGS MARCH 21

National Association Receives Information to This Effect—Taxation Measure Delayed

According to information received by the National Association all of the motion picture bills pending before the New York Legislature will be heard by the committees having charge of them on March 21. These include chiefly the bills pending on the Sunday opening of motion picture theaters, the taxation measure being delayed until the Wheeler Committee can make its report to the Legislature.

The bills regarding the Sunday opening of the motion picture theaters number in all about ten in both Houses. Practically all of them, with one exception, merely add a clause to the present Sunday observance law, to the effect that "nothing in this law shall be construed to prohibit the exhibition of motion pictures after 12 o'clock noon" on Sundays. The exception places the power of deciding whether or not there shall be motion pictures in the hands of the municipalities.

A Strong Front

The National Association is planning to present a strong front in the debate before the committees, and will not only appear in its own behalf but will be supported by the many social and welfare organizations which are in favor of the Sunday motion picture show. The representation at the hearings is being arranged by Executive Secretary Frederick H. Elliott of the National Association, and he is planning a delegation to be headed by William A. Brady, president of the association. Included in the party, which will go to Albany in a special car, will be not only prominent motion picture men but also representatives of the National Board of Review, and those charitable and social welfare bodies which have been such strong supporters of the poor man's Sunday recreation as a means for taking care of the workers on their day of rest and furnishing them with the distraction which the students of social conditions consider so important a part of the modern civilized life.

To Bring Petition

The party will also carry to Albany the great petition which has been signed by the motion picture patrons in practically every theater in the State, under the urge of the slides sent out by the National Association and the Exhibitors' League. These petitions are now being sent in to the headquarters in the Times Building, and will probably aggregate well over a million signatures.

The legal side of the Sunday motion picture problem is resting at present, under the direction of John B. Stanchfield and Judge Samuel Seabury, who have been retained to handle the case. The decision of the Legislature will probably be awaited before anything is done in the courts, as there are no bills pending which specifically prohibit Sunday motion picture shows, and if any legislation at all is enacted, it will be in favor of Sunday pictures, in which case there will be no need to prosecute the cases which are now pending in the courts.

WORKING FOR GREAT AUDIENCE OF CHILDREN

One Group of Ministers Plans Means of Elevating Pictures

In direct contrast to the activities of numerous clergymen in agitating the closing of film theaters on Sunday, censorship and the exclusion of children from motion picture shows, one group of ministers and Sunday school workers has been busily putting in the Winter in New York figuring out ways to improve the quality of motion pictures by arranging an immense audience of more than five million Sunday school children, of which the producers will have to take notice, with obvious results in the class of pictures they manufacture.

At the head of this Committee of Seven is the Rev. Christian Reisner, pastor of Grace Methodist Episcopal Church, New York city, the pioneer pastor to use motion pictures in his Sunday night services. Dr. Reisner met last week with the church leaders of many Protestant churches, and now heads a committee authorized to confer with the Children's Program Committee of the National Association of the Motion Picture Industry with a view to offering and receiving the co-operation of the producers in the work which his committee has laid out for itself.

The National Association has one of its strongest committees assigned to this subject of children's programs. At its head is Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, with John R. Freuler, president of the Mutual Film Corporation, and David Wark Griffith. A meeting will be arranged with this committee and Dr. Reisner's committee, and the whole subject will be threshed out.

PATHE WOULD AID

J. A. Berst Offers to Co-operate with United States in Case of War

J. A. Berst, vice-president and general manager of Pathe Exchange, has made an offer to President Wilson to co-operate with the Government in the event that the United States should be drawn into war with Germany.

The White House replied to Mr. Berst's offer as follows:

"The President is very grateful for your generous pledge of co-operation and support and hopes that you will accept this informal acknowledgment of your message as an expression of the deepest appreciation of your patriotic offer."

In his letter, Mr. Berst pointed out a way in which the Government will be able to take advantage of the tremendous influence of the motion picture to train civilians and to raise funds for the war chest.

VERMILYE FINISHES WORK

Harold Vermilye has completed the third and last picture of the series for which he was engaged by Apollo Pictures, Inc.

COUNTRYWIDE FILM STEALING SYSTEM UNCOVERED

National Association Now Clearing House for Information

An underground system of stealing and selling prints of the newest and most popular film plays which rivals the most thrilling film dramas screened is coming to light all over the United States. The first cases to get into the courts were in New York, where a few months ago the losses of the Universal Film Mfg. Company were announced, and a month ago, when through the instrumentality of the National Association of the Motion Picture Industry the case prepared by the W. J. Burns Detective Agency for the Fox Film Corporation was pushed through the Grand Jury and one man is now awaiting trial on a grand larceny charge. This man was caught by an elaborate "plant" made by a Burns detective, who took an office in the heart of the Longacre Square Theatrical section, has his name put on the door in gold letters and everything, and bought, for a marked $100 bill, a Fox film entitled "The Wonderful Adventure." Unlike the usual film play, however, the $100 bill did not have any further adventures, for the detectives took no chances, but nabbed the seller of films before he was many feet away from the office door.

Added to this case comes one from St. Louis, and a new series from Oklahoma. In St. Louis a feature film of five reels was stolen from a street car, and in Oklahoma the exchange and theater men are convinced that a gang is working a regular system so complete now that they steal only the films for which they have markets. This is also borne out by the men with whom the Burns detective had his dealings, who informed him that they could get any film of any company wanted on twenty-four hours' notice.

The stolen films are most of them sold for export to European and South American countries, and the average price is about $10 to $20 per reel, a quarter to a half of the cost of printing the positive. It is also reported from St. Louis that the films are reassembled, titles changed, and resold for showing in this country.

The National Association of the Motion Picture Industry is now the clearing house for all information regarding these film thefts, and particulars are coming from many sources regarding them, and showing the extent of the ramification of the conspiracy. It is estimated that the thefts of the past six months represent losses amounting to over $1,000,000, exclusive of the business lost in rentals which went to the stolen films. The National Association has asked for all information of this character to be transmitted to it direct.

TITLE CHANGED

The title of Charles Chaplin's next production, which is No. 10 of the series he is producing for Mutual, was announced as "The Health Resort." The title has been changed to "The Cure."

JACKIE SAUNDERS IN FIVE-REEL MUTUALS

Set of Six to Feature Popular Player—Other Mutual Announcements

It is stated that Jackie Sanders will be featred in six five-reel Mutual features, beginning March 26.

E. D. Horkheimer, the manufacturer controlling the services of Miss Saunders, has just closed, in Chicago, a contract for the distribution of the pictures.

The first release—that scheduled for March 26—is entitled "Sunny Jane." Already completed are two others, "The Checkmate" and "The Wild Cat."

These dramas are of the lighter type, cheerful, sprightly and snappy vehicles, chosen for their atmosphere in the presentation of the graces of Miss Saunders.

Production Activities

Approximately 20,000 feet of negative a day is being taken in the nine picture studios contributing to the Mutual Film Corporation's releasing schedule now, and productions announced and in the planning will shortly bring this total up to nearly 30,000 feet.

A lucky total of thirteen stars is now before Mutual cameras, in a range of vehicles from slap-stick to heavy drama..

"The Outcast" has been chosen as the first vehicle for Ann Murdock, under her contract with the Empire All-Star Corporation, the purpose of which is to produce Charles Frohman stage successes with Frohman casts into motion pictures, for release through the Mutual Film Corporation.

Miss Murdock, who was the first Frohman star to have been signed by the Empire All Star Corporation and by President John R. Freuler, of the Mutual, has already started work on this production at the recently acquired Empire-Mutual Studios at Glendale, Long Island.

Engages More Players

J. P. McGowan, director general of the Signal Film Corporation, has signed a number of players to augment the regular company assisting Helen Holmes in the new Mutual-Signal fifteen chapter photonovel, "The Railroad Raiders."

FEATURE EVERY WEEK FROM K.E.S.E.

System Will Be Inaugurated April 2—Means Twelve Additional Big Films per Year

K. E. S. E. service, it is announced, will on April 2 begin releasing a feature every week, which means that twelve additional pictures worthy of this designation will be presented by the service.

Heretofore their releases numbered forty each year, with an occasional superfeature. This organization announces that contracts on the new basis of production will be accepted and sought immediately.

George Kleine, discussing this advanced departure of his organization dwelt particularly upon the high-class product now being released through K. E. S. E., and remarked incidentally about the enormous increase in expense about to be incurred with the production of these twelve extra features.

CONTRASTING ROLES FOR MISS YOUNG

In "Easiest Way" She Plays Opposite Character to Her Part in "The Price She Paid"

In "The Easiest Way," her next Selznick picture, Clara Kimball Young has a role diametrically opposite to that in "The Price She Paid."

David Graham Phillips, in "The Price She Paid," shows how his heroine built up a splendid character and attained success through turning her back upon luxury and ease, and steeling herself to a routine of discipline and privation. Eugene Walter's heroine, Laura Murdock, takes what appears, until to the very end of the story, to be "the easiest way." Unable to obtain a position, she accepts the influence of a man who is a power in the theatrical world, thoroughly appreciating the fact that eventually she must pay the price. The principal character in "The Price She Paid," Mildred Gower, is similarly tempted but loses her position rather than submit.

The picture has been completed, and will be ready for release in a few weeks.

"WHERE IS MY MOTHER?" FROM ESSANAY

Is First Unit of New Serial, "Do Children Count?" an April Release

Under the title "Do Children Count," Essanay will offer early in April, a new series following "Is Marriage Sacred?" and the first unit will be "Where is My Mother?"

A child, awaking in its cheerless nursery, casts its sleepy eyes about the empty room and asks the question. The answer—separated parents—presents a problem which strikes at the foundation of the home.

There will be twelve units in this series. Each one will present some complication in the home, arising out of the advent of the stork. There will be no exaggeration in the situations presented.

"The Little White Girl" will be the second of the series. The titles of the remaining units are as follows:

"Steps to Somewhere," "The Yellow Umbrella," "A Place in the Sun," "The Wonderful Event," "The Guiding Hand," "When Sorrow Weeps," "The Uneven Road," "The Season of Childhood," "The Bride of Fancy," and "The Kingdom of Hope."

Charles Mortimer Peck, author of the "Is Marriage Sacred?" dramas, is preparing the forthcoming series for the screen.

The units of "Do Children Count?" will have a screen time approximately of thirty minutes. Each unit will be a complete production in itself, presenting a separate plot. Baby Mary McAlister, Essanay's child star, will be featured in these photodramas.

The General Film Service will handle the releases.

METRO COMPANIES CLOSE WINTER STUDIOS

The Players Back from Florida—"South in Love with Pictures," Says Head of Organization

The Jacksonville winter studios of the Metro Corporation have been closed for this season and the companies of the Rolfe Photoplays, Inc., and Columbia Pictures, are back in town.

B. A. Rolfe, president of Rolfe Photoplays, Inc., returned in advance of the various companies, having superintended their activities at Jacksonville for the last two months.

Mr. Rolfe reports intense interest in the South in motion pictures, in regard to both the making of them in the studios and the finished product on the screen. "The South is in love with motion pictures," said Mr. Rolfe, "and Metro stands second to none in its affections. Motion picture business is booming in the South."

The Metro-Columbia and Metro-Rolfe companies have completed the exteriors of six photoplays during their sojourn at the winter studios. These are "The Call of Her People," the seven-act special release with Ethel Barrymore as star, directed by John W. Noble; "The Duchess of Doubt," starring Emmy Wehlen, a five-part photoplay written by Charles A. Logue and John Clymer and directed by George D. Baker; "Sowers and Reapers," with the same star, the story contrived and directed by Mr. Baker; "God's Law and Man's," starring Viola Dana and directed by John H. Collins, a picturization of Paul Trent's novel. "A Wife by Purchase," produced by arrangement with the *All Story Weekly*; "Lady Barnacle," with the same star and same director, a screen version of Edgar Franklyn's story of the same name which will be published in the *All Story Weekly* simultaneously with the release on the Metro program, and "A Magdalene of the Hills," with Mabel Taliaferro as star and John W. Noble as director.

PICKFORD FILM PACKS HOUSE

EAU CLAIRE, WIS. (*Special*).—The Grand Theater, a film house, was packed for three matinees and night performances when Mary Pickford in Artcraft's "Pride of the Clan" was exhibited.

At the Unique: William Farnum in "The Price of Silence," Edna Goodrich in "The House of Lies," Dustin Farnum in "The Son of Erin" pleased big houses.

O'Klare: Good films and business.

W. J. BAGLEY.

NEW SELIG COMEDIES

The Selig Polyscope Company has in course a number of comedies which will be released in General Film Service. A company of clever comedians is at work at the studios at Chicago. Each of the comedies will carry a recognizable plot in addition to laugh-provoking situations. William N. Selig believes there is a great field for one-reel comedies of worth, comedies which carry real situations with laughter. A large number of comedies will be filmed.

MUTUAL

American Film Company, Inc.

Announces

MARY MILES MINTER

In a New Series of

MINTER-MUTUAL PHOTOPLAYS

This announces the coming of a new series of de luxe photodramas featuring the charming star—Mary Miles Minter. These productions will constitute the second series of Minter-Mutual Photoplays produced by the American Film Company, Inc., at its Santa Barbara Studios.

The first series of six Minter-Mutual Photoplays now playing throughout America, has unquestionably established the high quality and exceptional box-office value of these American Film Company attractions.

Now we announce a new series of productions featuring popular Mary Miles Minter. The first two plays of the new series are:

"Environment" - by James Kirkwood

"Annie for Spite" - by Fred Jackson

Titles of other productions in the series, together with release dates, will be announced shortly. These productions are made under the direction of James Kirkwood. For bookings on *both* series of Minter-Mutual Photoplays exhibitors are requested to communicate with Mutual Exchanges.

Produced by

American Film Company, Incorporated

Samuel S. Hutchinson, President

THOMAS A. EDISON, Inc.

offers

SHIRLEY MASON

in the five-reel production

"THE LAW OF THE NORTH"

(*for release April 2nd*)

Shirley Mason to-day is one of the best known and most popular of screen stars.

"The Law of the North" is a powerful and gripping story of Canada and the Canadian Northwest Mounted Police.

In this new Edison production star and story are combined ideally to make a picture that will attract—and satisfy.

For Information Write or wire

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ESSANAY SHORT-REEL PRODUCTIONS ARE POPULAR

Exhibitors Find Brief Dramas Appeal to Public

Black Cat features and units of the "Is Marriage Sacred?" series continue to grow in popularity with exhibitors and photoplay patrons. Bryant Washburn has just been filmed in the most recent of the former productions, the title of which is "Aladdin Up-to-Date." The novel, original plot presented enables a "down-and-outer" to produce good clothes magically out of an empty pocket-book. It is to be released March 13.

Several powerful dramatic offerings are ready for release under the "Is Marriage Sacred?" title. "The Extravagant Bride," presented Feb. 24, offers the problem growing out of the marriage of a rich girl, used to every luxury, to a youth of moderate circumstances. "The Vanishing Woman," for release March 3, draws a striking contrast between the old-fashioned woman and the college girl, headstrong and blasé, whose modern ideas pile trouble on her head. "The Pulse of Madness," to be offered March 10, reveals a young woman who stops at nothing to win the man she loves.

Among other of the late Black Cat features which guarantee an entertaining evening for photoplay patrons is "The Five Dollar Bill," which was released March 6. It demonstrates how a V-note can bring happiness, despite the high cost of living and loving. "The Invisible Web," a thrilling detective story with a novel idea, was released Feb. 27. This production reveals the secret mechanisms of a famous detective in his round-up of a notorious coterie of swindlers.

Both Black Cat features and units of the "Is Marriage Sacred?" series are being released through the General Film Service.

HAS UNIQUE FEATURES

Universal Screen Magazine Has "Civilian Preparedness" Number

The Universal Screen Magazine's current issue offers a series of subjects in motion pictures which will prove of great interest to persons who take a pride in their Government and its machinery.

Jack Cohn, editor of the *Screen Magazine*, refers to this edition as the Civilian Preparedness Number, as ambiguous as the term may appear. Its compilation was prompted by the desire of hundreds of patrons of the *Screen Magazine* to see departments to which reference is seldom made in action.

A vast majority of the civilian population of the country is familiar with the basic workings of the Army and Navy, Congress, the Executive Offices of the White House and the Federal Courts. But when reference is made to the Weather Bureau, few persons know more about it than that forecasts are issued by its officials.

The Universal *Screen Magazine* has taken the Weather Bureau as a subject, and delved deeply into the mysteries of its inner machinery. Each of the instruments which gauge wind velocity, rain fall, snow depth and forecast uprisings by the elements has been filmed separately and its significance fully depicted and explained.

In addition there is a thrilling picture of Coast Guard life savers in action. Their entire activity is explained, from the time they receive an alarm from a ship in distress to the final rescue and care of shipwrecked humans.

There also is a splendid caricature in clay by Willie Hopkins, a cooking lesson by Mrs. A. Louise Andrea, gold medal winner at the Panama-Pacific Exposition and a study of the Armadillo.

NEW FAIRBANKS FILM

Facts About His First Artcraft Production

Douglas Fairbanks's first Artcraft picture will be called "In and Out"; it will be produced at the Gene Gauntier studios, New York. It was written by Anita Loos and John Emerson is director. Work has been started, several scenes already having been "shot."

According to report, all the legal difficulties concerning Messrs. Emerson and Fairbanks and the Majestic Company have been agreeably settled.

SEVEN STARS IN SEVEN REELS

Because of the size of the production, McClure Pictures has decided to release "The Seventh Sin," last of Seven Deadly Sins, the series of features, in seven reels instead of five.

Ann Murdock, Holbrook Blinn, Nance O'Neil, Charlotte Walker, Shirley Mason, H. B. Warner and George LeGuere are presented in this photo-spectacle which tells a complete story of a young girl's life, from girlhood to motherhood.

NO CHANCE FOR THUGS

Proposed Penal Law Amendment Keeps Them Out of Films

The Clean Picture and Play League of America is sponsoring an amendment proposed to the Penal Law relative to motion pictures, which is drastic in its demands.

The measure makes it a misdemeanor to make, exhibit or sell any picture dealing with immoral women, with criminal attacks, depicting a person being struck with a deadly weapon, detailing the manner of committing burglary, arson, murder, safe-breaking and other felonies; holding the Deity to ridicule, making light of any religious body, attacking peoples at war who are at peace with the United States, depicting the nude and several other kindred offenses.

A conviction under the new amendment would mean the forfeiture of a manager's theater license and a heavy fine for the maker of the film.

Hugo V. Wittenberg, secretary of the league, said that the measure was made so sweeping and drastic that it would invite discussion so that sentiment could be obtained as to just how far the regulation should go.

The Grand Theater in International Falls, Minn., is to be modernized into a house up to date in every particular and seating 800 persons. Frank V. Peterson is owner of the Grand and also of the Viking Theater. He purchased his equipment in Minneapolis for the refurbishing of the former house. Mr. Peterson, it is announced, has purchased the North Dakota rights to "Is Any Girl Safe," and will exploit the film in that state.

PHOTOPLAY FEATURES ON THE MARKET

Date.	Title.	Star
Paramount Program — Famous Players		
Feb. 19	The Fortunes of Fifi—Drama	Marguerite Clark
Mar. 12	Sapho—Drama	Pauline Frederick
Mar. 19	The Dummy—Drama	Jack Pickford
LASKY		
Feb. 1	A Mormon Maid—Drama	Mae Murray
Feb. 5	Each to His Kind—Drama	Sessue Hayakawa
Feb. 12	The Black Wolf—Drama	Lou-Tellegen
Feb. 22	The American Consul—Drama	Theodore Roberts
Feb. 26	Winning of Sally Temple—Drama	Fannie Ward
Mar. 1	Those Without Sin—Drama	Blanche Sweet
Mar. 5	Castles for Two—Drama	Marie Doro
Mar. 15	The Prison Without Walls—Drama	Wallace Reid and Myrtle Stedman
Mar. 26	The Bottle Imp—Drama	Sessue Hayakawa
MOROSCO		
Mar. 8	Out of the Wreck—Drama	Kathlyn Williams
PALLAS		
Feb. 1	The Wax Model—Drama	Vivian Martin
Feb. 8	Her Own People—Drama	Lenore Ulrich
Mar. 22	The Spirit of Romance—Drama	Vivian Martin
Mar. 29	As Men Love—Drama	House Peters and Myrtle Stedman
PATHE GOLD ROOSTER FEATURES		
Thanhouser		
Feb. 4	A Modern Monte Cristo—Drama	Vincent Serrano, Thomas A. Curran, Helen Badgley, Boyd Marshall
Mar. 4	Her Beloved Enemy—Drama	Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard, Carey Hastings
Mar. 18	Pots and Pans—Drama	Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer, Lord McCaskill
Arrow		
Feb. 25	Crime and Punishment—Drama	Derwent Hall Caine and Marguerite Courtat
Astra		
Feb. 18	Her Life and His—Drama	Florence La Badie
Balboa		
Feb. 11	Sold at Auction—Drama	William Conklin, Lois Meredith, Marguerite Nichols, Frank Mayo
Mar. 25	Told at Twilight—Drama	Baby Marie Osborne, Henry King, and Daniel Gilfether
Popular		
Mar. 11	The Empress—Drama	Holbrook Blinn, Doris Kenyon
Greater VITAGRAPH V. L. S. E., INC.		
Feb. 5	Money Magic—Drama	Edith Storey, Antonio Moreno and William Duncan
Feb. 12	The Courage of Silence—Drama	Alice Joyce and Harry Morey
Feb. 19	Kitty Mackay—Drama	Catherine Chisholm Cushing
Feb. 26	Arsene Lupin—Drama	Earle Williams
Mar. 5	Intrigue—Drama	Peggy Hyland, Marc MacDermott and Bobby Connelly
Mar. 12	The More Excellent Way—Drama	Anita Stewart
Mar. 19	Aladdin from Broadway—Drama	Edith Storey and Antonio Moreno
Mar. 26	The Heart of Sonia—Drama	Alice Joyce and Harry Morey
UNIVERSAL RED FEATHER		
Feb. 5	The Scarlet Crystal—Drama	Herbert Rawlinson, Betty Shade, and Dorothy Davenport
Feb. 12	The Terror—Drama	Jack Mulhall
Feb. 19	The War of Tongs—Drama	Chinese Cast
Feb. 26	The Girl and the Crisis	Dorothy Davenport
Mar. 5	The Gates of Doom—Drama	Claire McDowell
Mar. 12	The Girl Who Lost—Drama	Cleo Madison
Mar. 12	Border Wolves—Drama	Neal Hart
MUTUAL—AMERICAN		
Feb. 5	Where Love Is—Drama	Ann Murdoch
Feb. 12	Damaged Goods—Drama	Richard Bennett
Feb. 26	The Greater Woman—Drama	Marjorie Rambeau
Mar. 5	The Girl from Rector's—Drama	Ruth MacTammy
Mar. 12	My Fighting Gentleman—Drama	William Russell
TRIANGLE		
Fine Arts		
Feb. 4	Jim Bludso—Drama	Lucas
Feb. 11	The Girl of the Timber Claims—Drama	Constance Talmadge
Feb. 18	The Bad Boy—Drama	Harron
Feb. 25	Stage Struck—Drama	Lillian Gish
Mar. 4	Betsy's Burglar—Drama	Constance Talmadge
Mar. 11	A Love Sublime—Drama	W. Lucas
Mar. 18	A Daughter of the Poor—Drama	Bessie Love
Mar. 25	A Woman's Awakening—Drama	Seena Owen
Kay-Bee		
Feb. 4	The Crab—Drama	Thelma Salter-Keenan
Ince		
Feb. 11	The Gun Fighter—Drama	William S. Hart
Feb. 18	A Princess of the Dark—Drama	Enid Bennett
Feb. 25	The Last of the Ingrams—Drama	William Desmond
Mar. 4	Back of the Man—Drama	Dalton
Mar. 11	The Little Brother—Drama	Enid Bennett
Mar. 18	Blood Will Tell—Drama	W. Desmond
Mar. 25	The Square Deal Man—Drama	W. S. Hart
BRADY—WORLD		
Feb. 5	A Hungry Heart—Drama	Alice Brady
Feb. 12	The Red Woman—Drama	Gail Kane
Feb. 19	A Square Deal—Drama	Carlyle Blackwell, June Elvidge, Henry Hull, and Muriel Ostriche
Feb. 26	The Family Honor—Drama	June Elvidge and Robert Warwick
Mar. 5	The Web of Desire—Drama	Ethel Clayton and Rockliffe Fellows
Mar. 12	Fascinating Olga—Drama	Alice Brady
Mar. 19	The Social Leper—Drama	Carlyle Blackwell, June Elvidge
Mar. 26	The Family Honor—Drama	Robert Warwick and June Elvidge
BLUEBIRD		
Feb. 5	The Mysterious Mrs. M.—Drama	Harrison Ford, Mary MacLaren
Feb. 12	The Reward of the Faithless—Drama	Wedgewood Nowell, Betty Schade
Feb. 19	The Man Who Took a Chance—Drama	Franklyn Farnum, Agnes Vernon
Feb. 26	The Saintly Sinner—Drama	Ruth Stonehouse
Mar. 5	The Boy Girl—Drama	Violet Mersereau
Mar. 12	Mutiny—Drama	Myrtle Gonzalez, Val Paul and George Hernandez
Mar. 19	Polly Redhead—Drama	Ella Hall
Mar. 26	The Gift Girl—Drama	Rupert Julian, Louise Lovely
METRO Pictures		
Rolfe		
Mar. 5	The Belle of the Season—Drama	Emmy Wehlen
Mar. 12	The Beautiful Lie—Drama	Frances Wilson
Mar. 26	His Father's Son—Drama	Lionel Barrymore and Irene Hawley
Arthur James		
Feb. 12	One of Many—Drama	Frances Nelson
Yorke		
Feb. 19	The Promise—Drama	Harold Lockwood and May Allison
Mar. 19	The Hidden Children—Drama	Harold Lockwood and May Allison
Popular		
Feb. 26	The Secret of Eve—Drama	Mme. Petrova
Columbia		
Feb. 5	The End of the Tour—Drama	Lionel Barrymore
K. E. S. E. SERVICE		
EDISON		
Feb. 19	The Royal Pauper—Drama	Francine Larrimore
SELIG		
Feb. 12	The Heart of Texas Ryan—Drama	Bessie Eyton, George Faucett
Mar. 12	Little Lost Sister—Drama	
Essanay		
Feb. 5	Skinner's Dress Suit—Drama	Bryant Washburn
Mar. 5	The Trufflers—Drama	Nell Craig
Mar. 19	Burning the Candle—Drama	Henry B. Walthall, Mary Charleson
ART DRAMAS, INCORPORATED		
APOLLO		
Feb. 1	Rosie O'Grady—Drama	Viola Dana
Feb. 22	Pride and the Devil—Drama	Alma Hanlon
VAN DYKE		
Jan. 25	Her Good Name—Drama	Jean Sothern
WILLIAM SHERRILL		
Feb. 8	The Accomplice—Drama	Jack Sherrill and Dorothy Bernard
ERBOGRAPH		
Feb. 15	The Moral Code—Drama	Anna Q. Nilsson and Walter Hitchcock
FOX FILM CORPORATION		
Feb. 5	The New York Peacock—Drama	Valeska Suratt
Feb. 6	The Honor System—Drama	Milton Sills
Feb. 12	The Scarlet Letter—Drama	Stuart Holmes
Feb. 19	The Child of the Wilds—Drama	June Caprice
Feb. 19	The Tiger Woman—Drama	Theda Bara
Mar. 12	North of Fifty-three	Dustin Farnum
Mar. 12	The Siren—Drama	Valeska Suratt
Mar. 12	A Tale of Two Cities—Drama	William Farnum
SELENICK		
Feb.	Panthea—Drama	Norma Talmadge
Feb.	The Argyle Case—Drama	Robert Warwick
Feb.	The Eternal Sin—Drama	Florence Reed
Feb.	The Price She Paid—Drama	Clara Kimball Young
ARTCRAFT		
Mar. 5	A Poor Little Rich Girl—Drama	Mary Pickford
Apr. 2	Broadway Jones—Com. Drama	George M. Cohan
UNITY SALES CORPORATION		
Dec. 15	Humanizing Mr. Winsby—Drama	
Jan. 15	Glory—Drama	

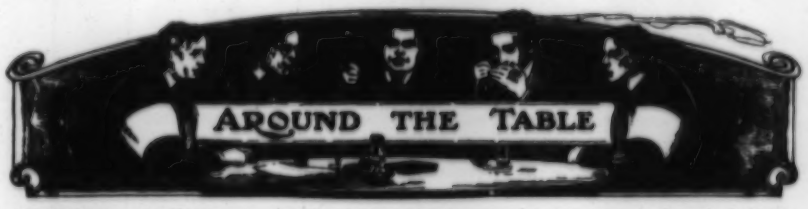
SERIALS or Series

Jan. 14 Patria—Pathe
21st of Grant, Police Reporter, "In the Web of Spiders"—Kalem

Mar. 5 The Great Secret, "Cupid's Puzzle"—Metro

Mar. 5 Pearl of the Army, "Flag Despoiler"—Pathe

Mar. 5 The Seven Deadly Sins—"Sloth"—McClure
"The Phantom Mine," 2nd of "The American Girl" Series—Drama—Kalem
"The Registered Pouch," 2nd of "A Daughter of Daring"—Drama—Kalem



"THIS," said the Truculent Poet, as several members of the Cormorants Club entered the Cafe Nemo, "is the Duke of Hoboken."

He indicated a slight but active young man who sat by his side.

But the incognito was a failure.

"Hello, Bennie Zeidman!" cried the Gentle Critic, "it does our hearts good to welcome you into our midst. How's everything?"

The Duke of Hoboken smiled somewhat bashfully.

"You chaps make me feel foolish," he remarked, "you're so cordial. But it's really Pete Schmid's fault I'm here—he sent a note to the Poet—a sort of introduction."

"Good—how's Doug?" asked the Orator.

"Doug is all right," returned the Duke, "but think of what I'm up against. Why, the other day, I drops into a cafe and was telling someone I was representing Doug. Fairbanks in a news capacity. You know the chief is pretty liberal with his tips—its always a half or so. Well, they had me spotted. The news must have floated around and now every cafe I go into, the waiter manages to say during the course of the meal—'so, you are with Mr. Fairbanks?'—and it's me for a good-sized tip or he puts his thumb in my soup."

"There's only one way to avoid that," said the Man in the Corner.

"How?"

"Stay out of cafes!"

* * *

"Speakin' of Doug Fairbanks," remarked the Poet, reminds me of when I was somethin' of a hero myself—a popular favorite in a manner o' speakin'. You see, when I was skipper on the Lakes, there was a popularity contest started over'n the South Side to see who was the best lookin' captain on Lake Michigan.

"My mate, Pete Milne, came to me an' says he, 'here's a chance to win a hundred skads and also to get a reputation what ain't deserved.'

"'What do I want that fur?' I asked.

"'All the gals 'll be writin' to you and sendin' of you presents like embroidered galluses and so on.'

"Well, I give in, like a lubber. You know—or if you don't just ask some o' the lady-reviewers—that Pete is a handsome cove. So he gave me his picture and I sent it to the paper conductin' this contest. Then we began a campaign to get votes. The upshot was I was elected. My picture—Pete's I mean—went in the papers and I got the hundred cartwheels.

"You see, Pete wasn't known at all, havin' recently come from New Jersey, an' everything was fine. I gave him half the money an' waited for the letters. Finally, one day while I was in my cabin, the cabin-boy—Tom Kennedy—came down an' says they was a lady lookin' for me. I turns down the lights an' says I, 'send her down.' Well, sir, she came like a cyclone and grabbed me about the neck with a half-Nelson. 'My own beautiful skipper,' she says. 'I saw your picture in the papers an' I made up my mind you was mine. Now I've got you.'

"I finally pried myself loose and turned up the lights. Say—if you'd scoured Chicago from Lake front to the drainage canal—you couldn't have found a homlier old maid. I give her one look an' fled, she after me.

"But when she got a look at my face in the light she screamed: 'it ain't him,' an' started to run for the gang-plank. Peter was just comin' up an' she spied him. She gave one whoop and lunged for Pete, who was caught unawares an' didn't have time to defend hisself. He nearly had to shoot her to keep her from marryin' him."

* * *

"They say," observed the Critic, "that the Keystone Company, which is in India making pictures just now, sends word that the rajah's son in the State where they're located has already proposed to three of the girls in the outfit. He has a harem already, but he wants to refurbish it a little."

The Poet smiled, reminiscently:

"Shiver my toplights," he said, "that recalls when I was in India—that's where I got that pet monkey of mine, remember?—I was in trouble all the time. The maharajah fell in love with me. She's the rajah's wife, you know. She said I was as beautiful as a chimpansee an' that my cute ways appealed to her. She hypnotised me, I reckon, because I began to think she was the finest ever. But I was afeared of the old boy. One day he came to me an' I thought my time had come. He put his hand on my shoulder:

"'My boy,' says he, in good English, 'my wife like you. Why not take? I got twenty-six other wife an' this one getting old and ugly, anyhow.'

* * *

"Speaking of animals," said the Orator, "reminds me that Mary Miles Minter of Mutual has adopted a baby pig."

"I hope it won't squeal on her," grinned the Duke of Hoboken.

The fact that he was a guest saved him.

* * *

"Some small boy in Birmingham," said the Critic, "was arrested for stealing Wallace Reid's picture from a frame in front of a film theater. The mother of the lad wrote Reid and asked him to ship on a picture, so the child would not again be tempted. Now the Lasky players have decided that Reid is to blame and ought to serve whatever term of punishment may be inflicted upon the youthful culprit. What do you think?"

"Well," answered the Poet, "it's hard to say. Of course Reid can't help bein' attractive lookin' any more'n any of the rest of us—the Duke there, for example. But it's a question what requires a lot of figgerin' out an' I'm too tired to do it now."

He sighed gently over his ginger ale. "You know," he said, "Pete Schmid's a nice chap—he's free an' easy with his coin, too. He's been dinin' an' winin' all sorts of people lately. An' I heard a gal up in Vermont was took by the constable lately because she cut a picture of Pete's out of a newspaper or magazine belongin' to the barber shop proprietor. Who's guilty? Pete can't help his fatal beauty an' the gal couldn't help her infatuation. Verdict: Nobody is guilty. There you are. Solomon hadn't nothin' on me. Come on, Duke, it's gettin' late."

And together the Poet and his active young friend made their adieux and departed.

TELLS OF WAR'S EFFECT ON FILM INDUSTRY

George L. Tucker, of London, in New York to Release Productions Here

George L. Tucker, of the London Film Company, who is now in New York, gives an interesting account of the motion picture situation in England in a discussion of the effects of the war on the industry, both in Great Britain and in this country. "Through the three years of the war," he says, "the film industry has reflected every new phase of the great conflict. Oddly enough, the first result after war was declared was an overwhelming boom for exhibitors. Owing to the sudden activities of munition plants, the laboring classes were earning more money than they had ever done in their lives and consequently the moving picture houses were crowded to capacity. A significant exception to this were the coast towns which were practically deserted by pleasure seekers because of the Zeppelin raids. As the war progressed, however, producers began to feel the inevitable handicap such as the dearth of men, the disturbed psychological conditions of the actors and the many obstacles in the path of the photographer due to the government restrictions regarding cameras. In spite of these obvious difficulties, producers are even now putting out films which are creditable under the circumstances, and exhibitors find a keen national interest in such productions as "England Expects," a recruiting film; "It Must Be Shown," a spy melodrama, and the intensely dramatic views of the Battle of the Somme which were received with equal enthusiasm in the United States."

"It is impossible to predict," he continued, "the turn that affairs might take in this country if war were declared. The probabilities are, however, that the influence of events on the film business would be much the same as it is in England. Even now I am struck by the resemblance in the present wave of patriotism in our theaters to that in London just before war was declared."

Mr. Tucker's best known production in this country is "Traffic in Souls," which he released just before he left for England. He states that he will soon announce the release date of his latest productions through one of the largest New York film companies. The titles of the first three to be produced are "The Man Without a Soul," "Hypocrites" and a screen version of Hall Caine's "Manxman." Each of these plays will star Elizabeth Risdon, who, it will be remembered was the delightful Fanny of "Fanny's First Play," and who is now with "The Morris Dance" after a season of stage and film productions in London.

"Before I left for England," Mr. Tucker added, "I followed the MIRROR'S reflections of moving picture events with the keenest interest and I am very glad to renew the acquaintance now that I am back home in New York."

"LUKE," OF THE COMEDIES, POPULAR PLAYER

Harold Lloyd, Star of Pathe Fun Films, Has Many Accomplishments Besides Acting

To have become in less than eighteen months a comedian so popular as to be ranked with the leaders in that line and one who is an advertised attraction in many theaters, is the story of Harold Lloyd's achievements in the Pathe "Lonesome Luke" comedies.

Lloyd is the "Luke" of the comedies. He was born in Pawnee County, Nebraska, 1894, of Scotch, English and Welsh ancestry, and attended school in Omaha and Denver. His experience on the stage dates from his twelfth year and continued up to the time when he entered the motion picture work with the Edison Company at Los Angeles. During his experience he played stock in Omaha, Chicago, San Diego and Los Angeles, his last legitimate engagement having been with the Morosco Stock company of Los Angeles.

His first screen work was playing light comedy parts for Edison. Later he played leads with the Keystone, where his work attracted the attention of Hal Roach of Rolin, who promptly hired him and created for him the part of "Lonesome Luke." In this character Lloyd has to date starred in sixty-four pictures.

Screen comedy, especially of the rough and tumble sort, demands unusual athletic ability. Mr. Lloyd possesses this to a marked degree, being an excellent rider, swimmer, fencer and boxer. He also excels as a tumbler and it is this accomplishment which enables him to do stunts in his comedies which do not seem humanly possible. He also shines as a dancer and with Bebe Daniels, who plays opposite him in the "Luke" comedies, has won a number of valuable and beautiful trophies in dancing contests.

To-day Mr. Lloyd is only twenty-two years old and the Rolin Film company value him so highly that he is under contract with them for a number of years to come. He is very temperate in his habits and uses neither tobacco nor intoxicating liquors. From his first day with Rolin he has been under the exclusive direction of Hal Roach, to whom much of the credit for his success must be given.

The first of the new two-reel Pathe comedies in which Mr. Lloyd stars is "Lonesome Luke's Lively Life," which will be released March 18. It is said to be highly diverting.

HOW WOULD YOU SAY IT?

When Al Jolson, the famous comedian expressed the hope that he would be permitted to live to see the last episode of the International's photoplay serial supreme, "Patria," starring Mrs. Vernon Castle, he created much amusement by his different pronunciations of "Patria." As a result, a nation-wide discussion has arisen as to how the name is pronounced.

Some pronounce it "Partria." It has also been pronounced with the accent on the second syllable, thus "Pa-tri-a." Still others pronounce it with the long "a" as though it were spelled "Paytria."

This pronunciation, according to the best authorities is correct.

"WOMAN WHO DARED" EXPECTED TO BE BIG SUCCESS

Ultra Believes Beatriz Michelena's Popularity Will Count Largely

The popularity of Beatriz Michelena, together with her wonderful emotional acting is expected to be enough, in itself, to insure a high grade picture and when coupled with perfect direction and exceptionally fine photography the result is considered a certainty.

The first release of the Ultra Pictures Corporation, "The Woman Who Dared," featuring Miss Michelena, will be presented to the public shortly and is said to be a striking example of a first-class, high-grade photoplay, containing neither examples of the nude nor suggestiveness.

The Ultra promises to set a high standard in productions to follow and if they keep up the pace will undoubtedly prove a big factor in the film business, this being the psychological time for the release of big, clean, stirring productions.

The story of "The Woman Who Dared" is said to be an ideal one for a photoplay. Miss Michelena is seen in the role of an opera singer, a part to which she is particularly well adapted on account of her real experience.

The director was assisted in the production by Ferrando Michelena, father of Beatriz, who at one time was well known in operatic circles.

IN THE STUDIOS

IN its original uncut form, it required exactly twenty hours to view all of "The Honor System," the William Fox cinemelodrama made by R. A. Walsh. More than 100,000 feet of film were taken.

* * *

"NANTAS," the famous novel written by Emile Zola, is being picturized by Madame Blache, of the U. S. Amusement Corporation, for release on the Art Dramas program, under the name "A Man and the Woman." The change was made because of the prejudice against productions bearing proper names, and also because the original title had no particular meaning except to those who have read the book.

* * *

ALICE BRADY'S recently completed photoplay "Maternity," to be issued in the Spring by the World Film Corporation, contains a fire scene which is said to be the biggest effect of its kind ever staged. It represents the burning of a huge hospital in which the heroine rescues the child of her rival in love.

* * *

THE management of the Strand Theater has made arrangements whereby no other theater in New York can show the "Prizma" pictures in natural colors, which created a sensation at their first public presensation at the Strand recently.

STRAND BENEFIT

The gross receipts at the Strand Theater on the afternoon of March 21 will be donoted to the American Jewish Relief Committee, it was announced yesterday by the Strand's director, Harold Edel.

PARAMOUNT PROGRAM FOR MARCH 12 IS ATTRACTIVE

Pauline Frederick, Wallace Reid, and Myrtle Stedman Appear

An unusually notable program is announced by Paramount for the week of March 12.

"Sapho" is the chief feature. Pauline Frederick, whose fame in characterizations of this type is without parallel, will play the title role. The production was made by the Famous Players. The other feature to be released the same week will be "The Prison Without Walls," in which Wallace Reid and Myrtle Stedman co-star.

In support of Miss Frederick will be Frank Losee as Caoudal, John Sainpolis as Dejois, Pedro de Cordoba as Flamant, and Thomas Meighan as Jean Gaussin.

The program for this week is surrounded by three exceptional short reel features, including the 57th edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, in which there are four unique subjects; the 58th of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, the world's greatest traveler, in which he takes his fellow-journeyers to the Great Glacier in Canada, and a Klever Komedy entitled "Flivvering," in which Victor Moore is starred.

EN ROUTE WITH ROSCOE

MILFORD, UTAH (*Special*).—Learning that Roscoe "Fatty" Arbuckle, the "King of Comedians" had arrived in their midst in his private car, the citizens of Milford decided to stage a reception, entertainment and dance in his honor.

Every act in both vaudeville shows was recruited, and a performance was given that could not be had for $2.00 on Broadway, absolutely free to every citizen of this hustling community.

The fame of the big comedian and the knowledge that he would lead the grand march brought every man, woman and child who could possibly get there to the big opera house where Roscoe Arbuckle held his reception, shaking the hand of everyone present.

News that our train would pull out at 4 A.M. brought the affair to a close at a fairly early hour, most of those leaving around 3 A.M., but as we did not leave until 1.17 P.M. Mr. Arbuckle held a reception on his private car, which witnessed a steady procession of girls, boys and women from 9 A.M. until a few minutes before leaving.

When the train finally pulled out three rousing cheers were given for the big fellow "worth his weight in laughs" who stood on the observation platform waving to his new found friends until the lil'ole town faded from view.

JAMES T. TYNAN,
(Personal Representative.)

SINKING IN "CIVILIZATION"

When Thomas H. Ince's motion picture spectacle "Civilization" was first produced, much comment was excited by the introduction into the picture of the vivid scenes showing the sinking of the ship *Arcadia* by a torpedo. People talked in bated breath of the *Lusitania* disaster, and many hoped and said that it would never recur in actual warfare. But here we have the case of the *Laconia* which is virtually a repetition of the *Lusitania* horror. In conceiving the story "Civilization," the author, C. Gardner Sullivan had applied himself to the gift of visualizing the happenings and probabilities of the epoch such as those in which we are now passing. The picture "Civilization" therefore stands out all the more prominently by reason of this last unfortunate occurrence on the high seas.

THE WILLIAMS PRINTING COMPANY, NEW YORK